
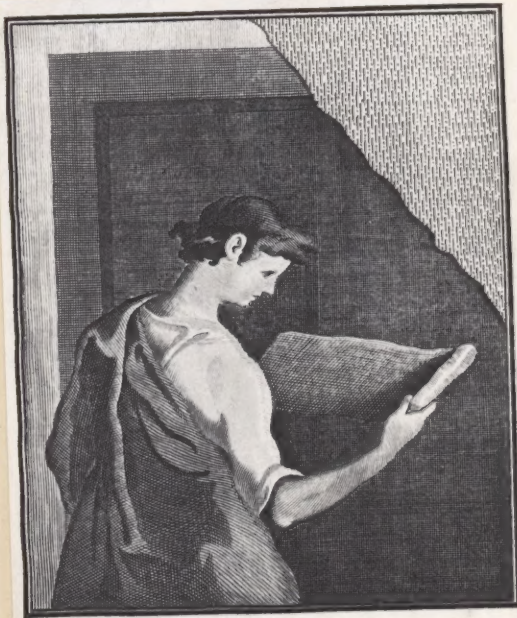


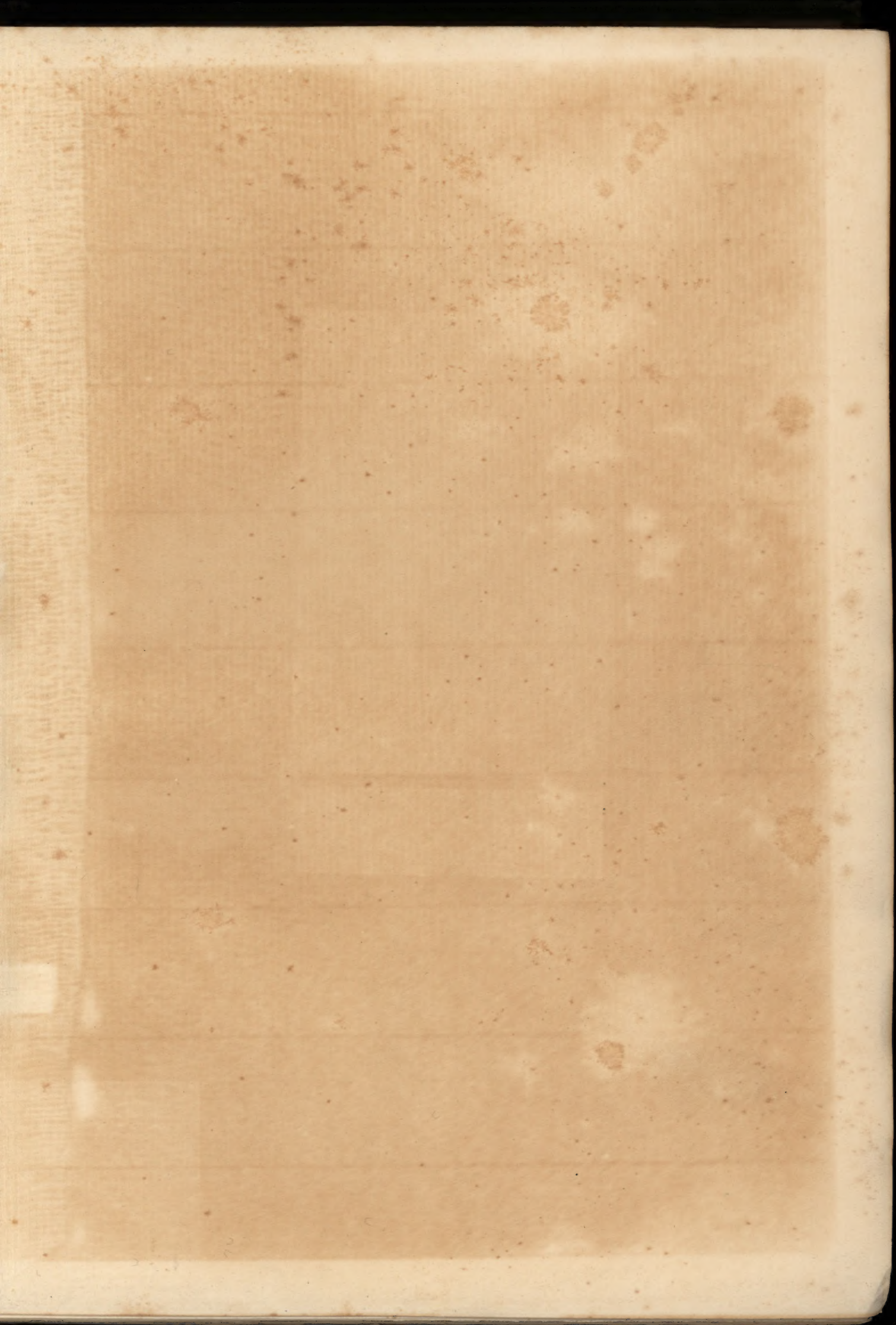
Charles Turner
Engraver

A decorative flourish consisting of several overlapping, swirling lines that form a fan-like shape, positioned below the word 'Engraver'.

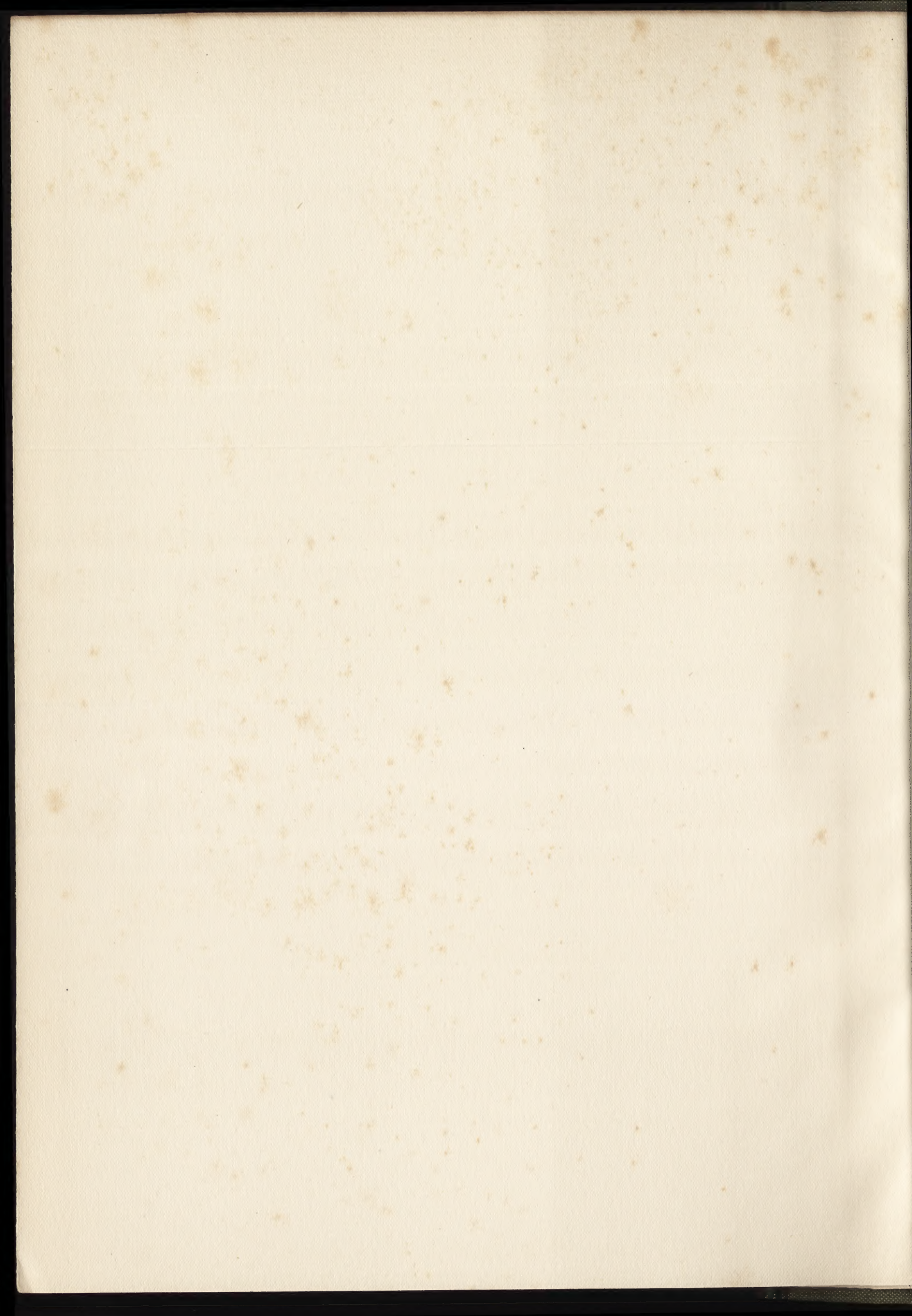


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CHARLES TURNER, A.R.A.

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* Large Paper copies have also been printed on hand-
made paper with the plates on Japanese vellum.





CHARLES TURNER, A.R.A.
FROM A MEZZOTINT BY HIMSELF
AFTER: LONSDALE

NINETEENTH CENTURY MEZZOTINTERS

CHARLES TURNER

BY ALFRED WHITMAN

OF THE DEPARTMENT OF PRINTS AND
DRAWINGS BRITISH MUSEUM



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GEORGE BELL & SONS

1907

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

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PREFACE

THE plan employed in this, the third volume of the series of "Nineteenth Century Mezzotinters," is the same as that adopted for the two former volumes, "Samuel William Reynolds" and "Samuel Cousins."

For the biography of the engraver I have succeeded in obtaining material hitherto quite unknown to collectors. I have received much authentic information and kind assistance from the three surviving grandchildren of Charles Turner: Miss Savery of Hastings, Mr. W. Savery of Hove, and Mr. S. S. Savery of Clapham—to whom I offer most grateful thanks.

By fortunate circumstances Charles Turner's working diary for the first six years of his professional career—covering the period of his early plates, his marriage, and changes of residence—came unexpectedly into my hands; and Miss Savery discovered similar diaries for the last seven years of the engraver's life which she kindly placed at my service and afterwards presented to the British Museum, where the early diary is also now preserved. From these interesting documents many new facts and incidents have been culled.

The catalogue fully describes, in their various states, upwards of nine hundred plates; and to render this result possible private collectors have unreservedly placed their treasures at my service, a number of public collections have been thoroughly examined, and the prints that have appeared for public sale have been carefully noted. It is, therefore, hoped the catalogue will be found almost complete; but a reminder of any omission will be welcomed as an undescribed plate or state may be expected to come to light from time to time.

Through the kind interest and encouragement of many friends, the work, though exacting and requiring the constant labour of several years, has been made pleasant; and I gratefully

PREFACE

acknowledge all the help I have received. Mr. John Charrington, Mr. J. Sim Earle, and Mr. C. Mallord Turner, besides giving every facility for the examination of their collections, have been ever on the watch to find prints and render assistance. Sir Charles Jessel, Sir Walter Gilbey, Miss Twining, Dr. J. S. Joule, Mr. Fritz Reiss, Mr. H. P. Horne, Mr. H. S. Theobald, K.C., Mr. D. Meinertzhagen, Mr. Lionel B. Mozley, Mr. Wilbraham V. Cooper of Guildford, Mr. C. M. Prior of Adstock Manor, Mr. A. Goldner, Mr. E. Layton of Reigate, Mr. E. E. Leggatt, of Enfield, and Mr. R. D. Thomas of Bicester, permitted me to make a thorough inspection of their collections, while Mr. H. W. Bruton brought his entire collection of Turners to London from Gloucester. Mr. Malcolm C. Salaman, Mr. A. W. Pinero, Lt.-Col. Croft Lyons, Mr. E. O. Schneider, Mr. A. J. Finberg, Mr. Martin Hardie of the Victoria and Albert Museum, Mr. A. Dingwall Fordyce of Brucklay Castle, Scotland, Prof. Hans W. Singer of Dresden, and Mr. J. P. Anderson, have all given valuable assistance. Messrs. Colnaghi and Co. allowed the whole of their great store of prints to be examined in detail, as did Mr. F. B. Daniell; and similar aid was kindly given by Mr. Harvey, Mr. F. Sabin, and Messrs. Ellis and Smith. To all these owners of prints and lovers of engravings I feel how greatly I am indebted, for only by their kind co-operation has it been possible for me to bring the catalogue to its present state of completeness.

Mr. Fritz Reiss kindly lent for reproduction the "Interior of a Cottage," after Gainsborough; and Mr. E. E. Leggatt, "Le Baiser Envoyé," after Greuze.

The illustrations are collotypes, and have been prepared by Messrs. Morgan and Kidd of Richmond.

September, 1907.

CHARLES TURNER, A.R.A.

(BORN 1774; DIED 1857)

To write the biography of an engraver is, as a rule, to tell the story of a stay-at-home. A soldier may go on foreign service and be the hero of deeds of daring; a traveller may penetrate into unknown regions and meet with startling adventures; a painter may journey to centres of art culture and mingle with the great ones of the world, and even in his native country may be a cynosure of social life. But an engraver generally leads a hum-drum existence. He learns his craft in his master's studio, and thereafter practises it from morning till night, almost year in year out, in his own. Few stirring incidents come his way, and his circle is limited to the artists whose work he interprets, his brother craftsmen whose society he enjoys, and the printsellers who profit by his labours.

And Charles Turner was no exception to the rule. He never left his native shore, seems never to have been further from London than the town of Woodstock where he was born, and for fifty-four years—from Easter Monday, 1803, till his death in August, 1857—occupied one house, 50, Warren Street, Fitzroy Square, London, whence he issued plates by the score annually.

We are apt to think much of the people who by some master stroke achieve distinction, or who by sparkling genius tower high into prominence. And unfortunately we think little, even if we think at all, of the debt that is due to the world's patient plodders, to those who without fuss and noise pursue a course of steady industry, adding their contribution to the world's beneficent output for the permanent enjoyment of mankind. The general may become a public idol, but the men of the rank who do the strenuous work run risk of passing by unnoticed. Who can measure the debt that is due to the world's rank and file!

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Charles Turner's grandparents were born during the early years of the reign of George I. His father's name was Charles, born at Langley Park, 10th November, 1741. His mother was Jane Davies, who had been companion to the Duchess of Marlborough, and at Woodstock was the home of the young couple. There, in the same house where Edward the Black Prince was born, was also born, on 31st July, 1774, the child who was destined to engrave more plates than any other two mezzotinters this country has produced, put together.

Charles the elder was an excise officer, who in the course of his work lost some important official documents, a circumstance so serious that the poor man was ruined, and ultimately brought to his grave. But not before his youthful son had made a drawing of his portrait, which remains an heirloom in the hands of Mr. S. S. Savery, a grandson. This water colour represents the father a well set-up, rather portly man, with calm well-satisfied demeanour, in short wig and blue coat, sitting on a balcony. On the back of the frame is the date 1st August, 1793, "when living at Woodstock." The missing documents were found, some years later, being used as butter paper!

Upon the exciseman's death, his widow re-entered the service of the Duchess of Marlborough, had charge of the China Gallery, and was given Home Lodge to live in. Here to Blenheim came young Charles, to feast his eyes and mind on the art treasures of the palace, and here he made a drawing of the China Gallery, which Miss Savery, his granddaughter, still cherishes. Upon the mother's death, Charles's sister Fanny received a pension from the Duke, and had a small house two doors from the Bear Inn, rent free.

Amid the rural surroundings of Woodstock, and the glories of Blenheim Palace, Charles Turner's early years were passed; and by the tendencies of his nature and the wooings of his environment his mind was led into the ways of art which an inborn gift for drawing helped to encourage and mould. And so, early in the last decade of the eighteenth century, he decided to work and strive for art as a profession, and left his home for London to seek his fortune and study painting and drawing, and to be employed at first by the great print house of Alderman Boydell.

MEMOIR

Arrived in London, with the proverbial crown piece in his pocket, which is now in the possession of his great-grandson, Mr. Harold Savery, we first find the young man a student at the schools of the Royal Academy at Somerset House. At the National Gallery are preserved a number of class registers of attendance for the Antique and the Life Schools, and among the signatures, that of "C. Turner" appears with regularity during the year 1795, and also during the two or three years following. By these registers one can ascertain the fellow students with whom the young artist associated. In December, 1795, Turner the future famous landscape painter, and Turner the future mezzotinter (who were not related to one another) met and commenced a friendship that was intimate for years, then broken off for years, and then renewed. Here the young man met the budding painters Owen, Chinnery, Phillips, Russell, and Chalon, whose works in after years he would translate by means of the graver, cradle, and scraper. But his intimate friend was evidently George Dawe, a precocious mezzotinter who, though very young, was commencing to engrave plates. The two youths came to the school together, signed their names next to one another, and doubtless talked about the wonderful mezzotints which were then being produced by the great school of English engravers. If Turner had no idea of being a mezzotinter when he set foot in London, Dawe must have persuaded him to follow that captivating craft.

Another fellow student was a young painter named Masquerier, born in London of French parents, who by royal influence had obtained the means to study in Paris. His mother, who accompanied him, was involved in the Revolution and imprisoned, but the young man escaped arrest, returned to London, and entered the studio of Hoppner. Masquerier and Charles Turner became intimate, and before the year 1795 was out, Turner had determined to try his skill as a mezzotinter and translate a portrait Masquerier had painted. By some means Masquerier had become acquainted with John Kirby, the keeper of Newgate, who also followed the gentle art of Isaac Walton, and this man's portrait Masquerier painted and Charles Turner mezzotinted, and the former launched it upon the public market in February, 1796. And a remarkable achievement it was, full of dash and vigour, betraying nothing of the

CHARLES TURNER, A.R.A.

timidity of a young beginner, an admirable earnest of things to come. A reproduction of the print will be found in these pages.

A tradition in the Turner family tells that Charles was apprenticed to George Jones, who painted a picture of the battle of St. Vincent, now in Greenwich Hospital. This cannot have been the case, as Jones was so much Turner's junior, and did not enter the Academy Schools until Turner had engraved nearly thirty plates. But the tradition contains a valuable suggestion. George, who was very intimate with Charles Turner, was the son of John Jones the celebrated mezzotinter; and it seems certain Turner came under the influence of this master of mezzotint. An examination of the works of the two men very much supports this view, for the technique has great similarities, each being strong, firm and decisive. John Jones was a proficient stipple engraver as well as mezzotinter, and young Turner from the beginning applied himself to the two crafts, and after completing his mezzotint of Kirby, at once set about stippling a portrait of no less a personage than the Academy's first President. John Jones lived and worked in Great Portland Street, Oxford Street; and near by, in Castle Street, Oxford Market, is the first address we have for Charles Turner, where he lived and paid twenty-four pounds a year rent. The personal influence Jones might have exerted over young Turner could only have been of brief duration, for Jones died in 1797, leaving behind him a rare collection of prints for Turner to ponder over and study, and frame his style upon. Charles Turner remained in close friendship with Mrs. Jones and her son George, and acquired a number of John Jones's mezzotints, which he kept for the rest of his life. In 1800 Mrs. Jones published two of Turner's prints—*The Fairing* and *The Savoyards*, after Singleton—from the house where her husband had died, 74, Great Portland Street. Taking all these circumstances together, it is evident it was the work of John Jones on which Charles Turner modelled his own.

By the year 1798 Turner began to feel the power that was in him, and others to learn of the young man's achievements. It was most fortunate that his diary for the first six years of his professional life should have been preserved and have come into the writer's hands, for by it Turner's activity can be followed day by day until the spring of 1804. At the beginning of 1798 he was

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at work on a large portrait of Lord Duncan that Daniel Orme had commissioned, and on 3rd May he "went to Mr. Singleton's to order two Pictures and to receive one in three weeks."

On 14th February occurs the entry: "Began Mr. Orme's Transparency," and it calls for brief remark. These transparencies were the invention of Edward Orme, the publisher and artists' colourman of New Bond Street; and were prints so coloured and varnished that when held before a light they became transparent and showed to very good effect. They were chiefly used to supply the place of painted glass, for window blinds, as fan decorations, and for similar purposes. Charles Turner engraved the first plate ever used for a transparency, and in 1807 Orme issued a sumptuous volume explaining the process and giving instructions so that "the transparencies may be executed by any person who understands the least of the art of drawing or colouring." At the end of the book is a long list of transparent prints issued up to the date of publication, and Orme says "I am indebted to the able assistance of Mr. Charles Turner in the engravings." Many allusions to these engravings occur in Turner's diary, and at the end of the present volume will be found a list of the plates of which mention is made both in the diary and in Orme's list.

Turner, like most keen engravers, was given to making experiments in the technicalities of his craft; and we read in his diary, 8th August, 1798: "Making a Machine to Lay the grounds." 9th August: "Making the Machine all day. In the evening laid a coarse ground on an Aquatint transparency." 30th October, 1800: "No work. Went to Mr. Engleheart's. Had made a Machine for Sharpening Dry Points."

One of the plates issued by Turner from his address at 40, Castle Street, in 1799, was the captivating stipple engraving of Mlle. Parisot the dancer, of which frequent mention is made in the diary as the work progressed. The print is much in demand by collectors at the present day, and a reproduction of it is given. By this time Turner was translating in mezzotint the canvases of such painters as Stothard and Wheatley, and as his reputation and work increased, his need for more space became urgent, and on the 4th and 5th of December he moved into No. 56, Warren Street, Fitzroy Square, as recorded in the diary, and a week before

CHARLES TURNER, A.R.A.

Christmas had a "Grand House Warming." The annual rental for 56, Warren Street, was thirty-five pounds.

At the opening of the year 1800 Turner received a pupil, as set forth in the entry under date 14th January: "Bought James Easling's Indentures £2 . 2 . 0. Bought Oranges and Lemons and Went to Bow Street. James Easling was bound Apprentice for the Term of 7 Years. R^d. of his Father as Premium £15 . 15 . 0, and a suit of black clothes Value £5 . 5 . 0. Mr. Easling and self went shares in the indentures." Easling senior was evidently a tailor. The plate by which James Easling is best known as an engraver is *Girl picking up Shells on the Coast*, after Henry Howard, a subject that was also engraved by Samuel Cousins with the title *A Message from the Sea*. Besides Easling, the diary gives the names of four other engravers from whom Turner received assistance: George Frailing, Mr. Gathard, Mr. Syer, and Mr. Raymond; and here are some of the entries: 3rd January, 1800: "Paid Mr. Fraying for 3 days' assistance 12/-." 12th April, 1802: "Paid Mr. Freyling for laying a head-size ground £1 . 0 . 0." 2nd February, 1800: "Paid Mr. Gathard 3 days' work £1 . 1 . 0." 1st March, 1800: "Tippoo Sultaun after 3 weeks' work Mr. Gathard." 8th March, 1800: "Paid Mr. Gathard and parted £2 . 2 . 0." 2nd May, 1802: "Paid Mr. Syer for a Week's Work £2 . 2 . 0." 1st September, 1802: "Paid Mr. Raymond for the ground of Singleton's Hannibal £2 . 12 . 6."

In 1800 Turner did his first plate after Hoppner. On 8th September he went on horseback to Clapham—the horse and the turnpikes costing him ten shillings—and there he saw J. Jeffryes, the publisher of Clapham Road, and arranged to engrave Hoppner's portrait of the Duke of Rutland, which was published by Jeffryes in the following year. And in 1800 Turner's work reflected the volunteer movement of the time for the defence of the country against Napoleon, in his large mezzotint from the picture by his fellow Academy pupil, F. Countz, of the *Presentation of Colours to the Kensington Volunteers*, a plate that was published in February, 1801.

Napoleon was the name on every English lip, but as yet no one had seen an authentic portrait of the great little man. On 22nd November, 1800, Turner arranged with Masquerier for the

MEMOIR

painter to go to Paris to make a portrait of Napoleon, and he raised ten pounds from Orme, the publisher, to defray the expenses. A further ten pounds was sent over to Paris, and on 28th January, 1801, Masquerier returned from the Continent with the necessary materials. Turner began his plate on 24th February, and on 21st March it was published and eagerly bought up at 22, Piccadilly, where it was sold "for the Proprietors." The sale of the portrait was stimulated by the exhibition at the same address of a large painting, stated to be by Masquerier, representing *Bonaparte Reviewing the Consular Guards* at the Tuileries Palace, which the town flocked to see at a shilling a head, and then paid an extra sixpence for a pamphlet "Description of the Great Historical Picture." An advertisement in the "Morning Post" for 10th March tells us, "Mr. Masquerier has the honour respectfully to inform the Public, that being in Paris during the months of December and January, he was induced, when there, to solicit permission to Paint a Portrait of the First Consul, Bonaparte at the Grand Review of the Consular Guards; which having obtained, is now for Exhibition, at No. 22, Piccadilly, opposite the Green Park. Mr. Masquerier begs leave to observe, that he is the only English Artist who ever had similar means of accuracy: the Likeness which he has taken has met with the most flattering approbation, and it is the only one in this country Painted from the Life."

Upon a copy of the descriptive pamphlet mentioned above, which is preserved in the British Museum Print Room, Charles Turner has made some drastic comments and exposed a cunning fraud. Turner says: "He (Masquerier) *never saw Buonaparte* or any of the Generals. The large Picture was painted in my Room in Warren Street, and I painted all the Bridles (and) Saddles, and Mr. H. B. Chalon the horses. We clear'd a Thousand Pounds by the Picture one 3rd. was my share." These annotations, with extracts from Turner's diary, etc., are given in detail in the catalogue, No. 794.

Towards the end of the year Turner was working hard upon his mezzotint of this subject, and it was published on New Year's Day, 1802, from his address, 56, Warren Street, and no doubt obtained much success. The print has been reproduced here, as

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the reader may wish to see the subject which caused so much stir, and the painting for which was produced under such doubtful circumstances. A small painting of the subject (the original was 20 ft. high by 27 ft. wide) is in the possession of Mr. Burdett-Coutts; and it may be the one mentioned in Turner's diary at the end of 1801: "Sold the Picture of Buonaparte to Mr. Roberts (?) for 50 Guineas — Bank Notes 30. 0. 0; Drawing by Girtin 20. 0. 0; $\frac{3}{4}$ Frame 1. 15. 0; Paper Writing 15. 0; £52. 10. 0."

By the financial success of the picture venture and the prosperity of his engraving work, Turner must by this time have felt himself thoroughly established in his profession; and it is not surprising his thoughts turned towards matrimony. His marriage took place on 27th February, 1802, and this is the entry in his diary: "I was married to Ann Meria Blake at Chelsea Church. Principal performers Ann Meria and Myself. Bridesmaid Miss Frances Capes of Enfield. Father Mr. Cribb, Holborn." The bride was first cousin to Frederick Loakes Slous (or Selous), ancestor of the celebrated explorer, Mr. Frederick Courtenay Selous. Thirty or more years ago there were living at Enfield three very old maiden sisters of the name of Capes, and it is possible one of these was the bridesmaid. Mr. Cribb, of Holborn, who acted as father, was the publisher who issued a number of Charles Turner's mezzotints, and afterwards lived in King Street, Covent Garden. It was Cribb who published the second state of *Lady Louisa Manners*. The diary of 9th March contains the significant entry of the new order of things: "Finished housekeeping with Hannah."

His work still increased, and as he again felt cramped in his home we find him, on 7th November, "Out all day after House." He may have tried for a home at a distance; but finally he decided to remove only a few houses further west in Warren Street. On Christmas Day he "Gave Mr. Murdock (his landlord) warning"; and on Easter Monday, 11th April, 1803, he records: "Moved to No. 50 Warren St.," having sent his wife and infant son, two months old, to Chelsea to be out of the way. On 16th April he went "Out. Call'd on Mr. Pinero Attorney," in reference to Sir Henry Trollope, a lodger or tenant, and this Mr. Pinero was the grandfather of the celebrated dramatist Mr. Arthur Wing Pinero. From the house, which still stands as it was in Turner's day, a view could be

JOHN KIRBY

1796

AFTER MASQUERIER

(CHARLES TURNER'S EARLIEST ENGRAVING)



MEMOIR

obtained along the New Road, which was just opening up and came to be called the Euston Road. Many years after Turner entered upon his occupancy, F. P. Stephanoff made a water-colour drawing of the Drawing Room (exhibited at the Royal Academy in 1842, and still in Miss Savery's possession), which used to be called the Print Room, as the walls were covered with prints he had engraved. Sitting at a table are Charles Turner and his wife, and close by are their two daughters. Two small engravings, after C. Blake, also exist, entitled *The Mirror (morning)* and *The Mirror (evening)*; the former showing the interior of the same room—the table laid for breakfast, and the two windows giving views of the New Road opposite; the latter, a view looking towards the fireplace. On the walls in both these prints are seen paintings and drawings by Charles Turner still preserved.

In 1805 Turner's daughter, Ann Maria, was born; and in 1806, his daughter Jane; while during these years his reputation was widening and his work rapidly increasing, and he had established himself as publisher of many of his plates. The artists, after whose pictures he had plates constantly in hand, included Chalon, Agasse, Singleton, Abbott, Hoppner, Shee, Russell, Westall, Phillips, Raeburn, Halls, Owen, Romney (died 1802), Lawrence, Walton, Beechey, Howard, and J. M. W. Turner. The mention of these names is sufficient to show the esteem in which Charles Turner was held by his contemporary artists.

It is curious to note how frequently the work of an engraver follows the course of current events. On 9th January, 1806, Nelson's body was slowly borne to its last resting place in St. Paul's Cathedral; and on the same day Messrs. Colnaghi published Charles Turner's well-known portrait of Nelson, from Hoppner's picture, reproduced in these pages. A month or two later a heavy coach, of large dimensions, was constructed in Long Acre, and in April it conveyed Daniel Lambert, the fat man, from Leicester to London to be exhibited. Upon his arrival in London thousands flocked to see him, Henry Singleton went to paint his portrait, and Turner mezzotinted a large plate from the picture, which was published on 1st May, or within about a fortnight of Lambert's arrival in the metropolis. A remarkable instance of expeditious work!

The year 1806 was, however, chiefly important to Charles

CHARLES TURNER, A.R.A.

Turner by the fact that then he was working upon his plate of *The Shipwreck*, after a painting by his namesake J. M. W. Turner. It was in fact the first oil painting by the illustrious artist that was ever engraved. We have already seen the two Turners together as fellow-students at the Royal Academy; here we have them for the first time associated as painter and engraver. The picture, now in the National Gallery, was painted for Sir John Leicester, who paid three hundred guineas for it, and afterwards it was lent to Charles Turner to be engraved. By 1st January, 1807, the plate was ready for publication, and the public had the opportunity of seeing the grandest piece of marine mezzotinting that has ever been produced. Fine impressions of this plate must always be eagerly sought for by collectors. The rush and foam of the waves, the desperate efforts of the rescuers, the effects of wind, and the dash of the spray over the sinking vessel, all are rendered with the greatest skill. Lady Leighton Warren possesses a letter from Charles Turner to Sir John Leicester, dated March, 1807, sending two proofs for which he charges six guineas, and "begs leave to observe that the dedication is not under the first 50 impressions." He also "cannot but embrace the opportunity to return his thanks to Sir J. Leicester for the loan of so fine a Picture." This letter, the proposals for publishing the plate, and the terms of the contract between the Turners are given in the catalogue (No. 862). At the National Gallery is a list of the subscribers to *The Shipwreck*, and it includes such names as Sir W. Beechey, John Varley, and Thomas Stothard, painters; Edward Orme, the publisher; Havell, the aquatinter; and Daniel Lambert, the fat man.

J. M. W. Turner reserved to himself the right to colour impressions; and on 27th July, 1810, he sent this peremptory note to the engraver: "Mr. Turner requests Mr. C. Turner to explain through what cause the Print of *The Shipwreck* now in a shop in Fleet St., late Macklin, happens to be coloured when Mr. C. Turner expressly agreed that none should be coloured but by J. M. W. Turner only. J. M. W. T. likewise expects 2 Proofs of *The Shipwreck* as his right." An impression, coloured by J. M. W. Turner, is now in the possession of Mr. S. S. Savery. This has upon it the name of "Sir John Woolmore, Bart., F.R.S." Charles Turner engraved a portrait of Captain John Woolmore in 1833.

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The history of that most famous series of mezzotints after J. M. W. Turner, the "Liber Studiorum," has been so fully and ably written by that distinguished amateur, Mr. W. G. Rawlinson, that there is no need to recapitulate it here. From a letter written by Clara Wheeler, published by Mr. Rawlinson in his second edition (page xiii) it is established that J. M. W. Turner began the work in 1806; and Charles Turner, having achieved such a pronounced artistic success with *The Shipwreck*, it was but natural the painter should turn to the same engraver to interpret the "Liber" drawings upon the copper.

At this time the painter was thirty-one, and Charles Turner a year older, at the zenith of his powers, producing plates at a rate averaging one a fortnight. Terms were agreed upon between the two men, and it was arranged that the "Liber" should consist of fifty plates, Charles Turner receiving eight guineas a plate. J. M. W. Turner was personally to begin the plate by drawing the subject in outline through the etching ground on to the copper, and Charles was to etch these outlines, and perform the subsequent mezzotinting. And what marvellous examples of masterly, bold, suggestive, preliminary etchings these are! Mr. Rawlinson tells us that: "For grasp of the essential lines of a picture, and for expression of those lines in the simplest and most direct way—yet without restraining or interfering with the freedom and delicacy of the light and shade and tone to be afterwards added—they seem to me unsurpassed." Then came the mezzotinting; and Charles Turner carried forward the work upon the plates to a finish in a manner quite worthy of the great painter's beginnings. Working under the eye of the master, Charles Turner seems to have given expression to the painter's subtlest wishes, and by the minds and hands of the two men working in sympathy and harmony, results were achieved that will demand the keenest admiration of collectors as long as the prints can be preserved. The prints were to be issued in parts, each part to contain five; and Part I was ready by the end of the year, and published by J. M. W. Turner from his house in Harley Street, 20th January, 1807. When the next part was ready, the painter passed the work of publishing over to Charles Turner, who also supervised the printing, and it was issued from 50, Warren Street,

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Fitzroy Square, 20th February, 1808. Part III appeared in the following June; and Part IV on 29th March, 1809; and then came a quarrel. Charles Turner felt his remuneration to be insufficient, and applied to J. M. W. Turner for his fee to be increased from eight guineas to ten for each plate. This request was surely moderate enough, but the painter refused it, and a rupture ensued. To Messrs. Colnaghi, under date 14th February, 1852, Charles Turner explained: "I only regret I could not have engraved the fifty Drawings which was first agreed on. The Price was so low. I engraved them, Published, attended the printing, and then delivered the Numbers to the subscribers for only £8. 8. 0. per Plate; and because I asked him for 2 guineas more, making £10. 10. 0. he was so angry, we did not speak for 19 years. The Windsor was the Plate which caused our misunderstanding, and of course the last." Another phase of the quarrel was that J. M. W. Turner had an idea the engraver improperly kept back a number of impressions for himself. Charles tried to give a good reason for detaining the prints, but they must have been many and important for Mr. Dominic Colnaghi to pay £800 for them at the painter's death. In the Print Room of the British Museum is a small drawing by Charles Turner of a portrait of the painter with scowling face, and entitled *A Sweet Temper*. This drawing may be reminiscent of the long drawn out quarrel.

After a lapse of six years Charles Turner engraved and published a subject after J. M. W. Turner, *Vesuvius in Eruption*, or *The Burning Mountain*, 6th November, 1815. It is a print of great rarity. The next year J. M. W. Turner included two Charles Turner plates—*Norham Castle*, and *Inverary Castle*—in the part of the "Liber Studiorum" he issued on 1st January (doubtless engraved before the friendship was severed); and then ensued a further gap of more than seven years, before Charles Turner began work upon J. M. W. Turner's "Rivers of England." He engraved five plates for this series—published by W. B. Cooke of Soho Square—and the first was issued 2nd June, 1823.

But we must return to the year 1807, when Charles Turner published two of his most famous plates: *Le Baiser Envoyé*, after Greuze, on 1st May; and the portrait of *Lady Louisa Manners*, after Hoppner, on 19th October, both of which are reproduced, though

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the collotypes cannot do justice to the originals. These two plates show Turner at his best, and proclaim him worthy to rank among the chief engravers of the great school. The mezzotints are singularly sympathetic, and have a persuasive and attractive eloquence. There is nothing of rugged forcefulness about them, but, instead, a delicacy of touch, and a subtlety of expression that endow them with irresistible charm. Mezzotints such as these will retain a position equal to the finest of the great period, for they have distinctly the quality of the late eighteenth century. Besides these two plates Turner scraped and published, on 1st August, Hoppner's whole-length portrait of Sir Wilfrid Lawson, who had died but a few months previously, and whose collection of prints was dispersed by Messrs. Sotheby only last March. And in 1807 Easling's term of apprenticeship expired.

The year 1810 was Turner's year of greatest activity, when he issued dated plates to the phenomenal number of forty-five. It seems hardly credible that an engraver could work at such a pace; but doubtless he received much assistance from his pupils and assistants, and his diary shows the rapidity with which he could turn out plates. Besides, he was ambidextrous, and it is believed he could work much quicker than his fellows on that account. It has been said that J. M. W. Turner himself was attracted to the practice of mezzotint engraving by seeing his namesake work with such facility and speed. These forty-five plates of the year 1810, however, include a number that were quite small, and also a series of birds—as a rule of poor quality. Still, the output included Sir Walter Scott's portrait, after Raeburn, a print of much power, as can be seen by the reproduction, of some rarity and of increasing commercial value.

In this year Turner also engraved the whole-length portrait of John Jackson, the champion prize-fighter of England, and in the following year Tom Belcher commissioned Turner to engrave a similar portrait of himself which he published from his address, "32, Wardour Street, Soho." A hundred years ago prize-fighting was a national sport which included the highest in the land among its patrons. At this time Charles Turner was the most sought after mezzotinter living; and here are twelve of the contemporary painters whose canvases he was translating in the year 1812: Opie,

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Hoppner, Zoffany, Ramsay, Raeburn, Sir T. Lawrence, Northcote, Beechey, Callcott, Cosway, Huet-Villiers, and G. Watson. Could anything be more eloquent of the position Turner held at this date? And with all this remunerative work knocking at his door, we can understand how he declined to submit to the famous landscape painter's exacting terms for his "Liber" plates. Curiously enough, while in this year he engraved portraits of twenty-three men, there are only two small portraits of women. The year pays its tribute to Turner in yet another way—the way of his publishers. Besides publishing many plates himself, Colnaghi's published seven, and others were commissioned by publishers in Oxford, Cambridge, Edinburgh, Dublin, Norwich, and Cumberland. Surely an exceedingly wide reputation for those days of slow locomotion! An inscription under the portrait of Richard Porson published at Cambridge reads distinctly odd: "Published October 1st 1812 by R. Harraden and Son, Cambridge. Publishers of a History of the University and Town of Cambridge, Illustrated with 36 Views of Colleges, Halls, Public Buildings, etc., etc. Price 4. 4. 0. also a Fine Print from the Statue of Sir I. Newton in Trinity College Chapel, Cambridge." Evidently the publishers thought they must neglect no opportunity of pushing business. On 11th May, 1812, Spencer Perceval was assassinated at the House of Commons; and by 1st August Turner had engraved and published his portrait from Joseph's painting.

The plate Charles Turner considered his finest was the portrait of *Lord Castlereagh*, after Lawrence; and it is reproduced here. Turner's opinion is a curious comment on the fashion of the present time, for while certain prints of his can bring their hundreds of pounds, this *Castlereagh*, which he thought gave the finest display of his powers, can still be obtained at a moderate price. But public opinion, it is pleasing to note, is changing, and collectors are more and more realizing that the engravers did not lavish all their skill on the portraits of ladies, and only devote the odds and ends of their talents to those of men. This portrait of *Castlereagh* is worth an honoured place among mezzotints, and the more it is contemplated the more it is appreciated—which is a true test. The print remained a prime favourite with Turner, who, ten years later, selected a choice impression which he offered

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to the Czar of Russia; and on 12th April, 1824, he received a letter from the Russian Ambassador, to tell him the Czar accepted the print. The Ambassador continued: "he has been commanded to convey to Mr. Turner in His Imperial Majesty's name the accompanying mark of His Majesty's approbation." This "mark" was a small brooch, now in the possession of Miss Savery.

An amusing curiosity of state occurred in 1814. The portrait of Edmund Kean was first inscribed "Published . . . G. I. Jenkins." This did not read like sense; and evidently the manuscript for the lettering engraver had been so carelessly written that he could not read it. Instead of the initial *G* it should have been the word *by* and the necessary correction was made in the next state.

The year 1815 was marked by the large plate from Reynolds' well-known picture of the Marlborough Family that had not been previously engraved. It was another plate that gave Turner much satisfaction. There was also a portrait of Brunel, who constructed the Thames Tunnel. Wellington's achievements in the Peninsula were being extolled in a series of aquatints, and a portrait of the Waterloo Hero was published three days after the great battle, followed by two others before many months were passed. The Battle of Waterloo has also another reminder in the portrait of Colonel John Cameron, who fell on that great day. In this way one might proceed to trace the leading events of the times, and to find the many plates by which Charles Turner touched history. For example, Napoleon on the "Bellerophon" arrived at Plymouth in August, 1815; and Turner's large mezzotint from Eastlake's picture was published the following June. Again, on 1st June, 1813, when Sir Philip Vere Broke was commanding the "Shannon," he captured the American frigate "Chesapeake"; and in March, 1816, Charles Turner engraved and published the Captain's portrait in honour of the event. And yet once more, George III, an aged man, deaf, blind, and imbecile, passed away from mortal ken on 29th January, 1820; and Turner's portrait of the pitiable decrepit monarch appeared less than five weeks later. But it must be taken for granted that the course of events, and the pictorial output in scene and portrait advanced nearly side by side, and left their abiding mark in the development of the nation. Whatever happened in the outside world had its reflex in pictorial art. This

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has been the case for centuries past, and in some modified form it will continue to be so in the future.

Two prints published about this time are especially good, and we give reproductions of them: *Devotion*, after Le Brun, and *Lord Newton*, after Raeburn. In these two mezzotints Charles Turner is seen in all his power. The technique is bold, the scraping is virile, and the effects are produced with strong force and energy. These qualities are very prominent in the Newton portrait. Raeburn's brush is eminently suited for mezzotint translation, and his style would seem to have laid hold of Turner, and impelled him to put forth his strongest tones, and he seems to have answered the call as with a trumpet.

In such a gallery of portraits as Charles Turner produced it is curious to notice how characters of differing celebrity rubbed shoulders. There was James Gillray, the famous caricaturist and delineator of the foibles of his age, side by side with James Montgomery, the hymn-writer, who gave the world "For ever with the Lord" and "Go to dark Gethsemane." There was Bishop Howley, who was to crown Queen Victoria, published in the same month as Sir Henry Torrens, the famous general of the Peninsula. Georg Frederic Handel, the composer, was put into the hands of the public ten days before John Jackson, the bruiser. William Mavor, whose famous spelling book was the guide of our youth, first sought the suffrages of collectors on the self-same day that Henry Phillips, the operatic bass singer, was published. William Mavor was Rector of Woodstock at the time Charles Turner was born, and it was Mavor who christened him. And in this way one might go through these many portraits showing curious comparisons, and making startling contrasts; for the gallery was so large, and the people represented ranged over so many classes of society.

Charles Turner's artistic gifts were inherited by his two daughters, and in successive years—1820-21—each was awarded a silver palette by the Society of Arts for a drawing in chalk, and a portrait in Indian ink respectively.

In 1823 two well known Spencer prints, *The Mask* and *The Fortune-Teller*, were engraved, and are worth a note if only for a change in the inscription. The first states bear the words "En-

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graved on steel"; but in the later states the words "on steel" were suppressed. This change would seem to indicate that the method of engraving on steel, first introduced about 1820, soon waned in popularity, and it was thought prudent to conceal from the public that the subjects were engraved on the harder metal.

The first break in the Turner family came in 1826, when the only son, Charles Bryant, died at his father's home on 11th November. He had been trained as a doctor, and for some time was House Surgeon at Middlesex Hospital; but for the last two years of his life had been resident physician in the family of Lord Cholmondeley. Miss Savery possesses a letter of condolence from the Cholmondeley family showing in what esteem the young doctor was held. Charles Turner had been exhibiting at the Royal Academy since 1810, and No. 351 in the 1827 exhibition was a *Portrait of the late Charles Bryant Turner Esq.* The circumstance was paralleled on the death of the engraver's wife. Mrs. Charles Turner died in 1836, and at the Academy of 1841 (No. 953) was a *Posthumous drawing of Mrs. Turner.*

Charles Turner's talents, and his great contribution to artistic achievement, received their reward from the hands of the Royal Academy in 1828, when, on 4th November, he received a letter from Henry Howard, the secretary, to acquaint him "that in a General Assembly of the Academicians held yesterday evening you were elected an Associate Engraver of the Royal Academy of Arts." He had since 1812 been able to describe himself as "Mezzotinto Engraver in Ordinary to his Majesty," now he was crowned with an Academic honour. Before the month was out, "La Gazette de France" had announced the fact, adding: "C'est le même artiste qui dernièrement a reproduit avec tant de vigueur d'exécution et de finesse de touche le beau portrait de Charles X peint par Lawrence." It is singular that up to the time Turner was elected A.R.A. no engraving by his hand had appeared on the walls of the Academy, his exhibits having been either paintings or drawings; but from this date, beginning with *Charles X of France* and *George Canning* in 1829, a number of mezzotints were exhibited from year to year. These are all set out in Mr. Algernon Graves's great catalogue of the works exhibited at the Royal Academy, so need not be enumerated here.

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About the years 1831-32, Turner was employing a special paper for the printing of his plates, and several of the plates are inscribed, "Printed on Dodd's English Paper." The publisher's name is almost always inscribed on engravings, sometimes that of the printer is given, and occasionally the phrase "Printed in colours by . . ." appears; but such an announcement as this is so uncommon that it is worth recording. The inscription appears on the portraits of *John Westcar* and of *John Viscount Althorp*.

In 1834 Turner engraved and published Pickersgill's whole-length portrait of *Lord Hill*, and the advertisement for it was a small card similar in size and style to those now used by candidates soliciting votes for benefits, orphan asylums, etc. This card sets forth in detail the particulars of the print, and tells how the picture was "Exhibited in the Royal Academy, Somerset House in 1832." The prices of impressions were: "Proofs, before Letters. . £4. 4. 0.; Proofs, with Letters. . £3. 3. 0.; Prints £2. 2. 0."

By 1836, the quarrel with J. M. W. Turner, if not quite healed, was almost made up, for the great painter sent this curious letter of condolence to the engraver on the death of his wife, dated 26th February, 1836:

"MY DEAR CHARLEY—

"I must break through the rules of propriety to ask you, you, to throw myself upon your kindness—only—think what I suffered at Sir Thomas Lawrence's and for so long an illness—that I beg of you to yield to my fears against my will—which believe me Charley is with you in your present misery and do not think a particle of respectful regret is wanting to your (? amiable) loss or in any want of attention to your request by a note yet now arrived from Mr. Chittendon,¹ 43 Greek St. Soho—that I do again beg of you to let me feel at home all that true concern!! without any alloy of apprehension."

In April of this year Charles Turner sent a proof impression of his portrait of *King William IV* (which Colnaghi's had published on 2nd January), as a present to Louis Philippe, which the

¹ Chittenden and Sons, Undertakers, 43, Greek Street, Soho.

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French king was pleased to accept; and the letter acknowledging the gift says, "Sa Majesté désire, Monsieur, vous donner un témoignage particulier de sa satisfaction, et Elle m'a chargé de vous transmettre, de sa part, la médaille que vous trouverez ci jointe." This gold medal, now in the possession of Mr. S. S. Savery, gives on the obverse a portrait of "Louis Philippe I Roi des Français," and is inscribed on the reverse, "Donné par le Roi des Français à Mr. Charles Turner de Londres 1836." Mr. Savery also possesses the letter.

At the same date (6th April), an impression of the same portrait was sent to the Czar of Russia; but "owing to some delay on the part of the Custom House in this Capital" (St. Petersburg) Lord Durham was not able to write from St. Petersburg to tell Turner his present had been accepted until 17th January, 1837.

As a specimen of Turner's work at this time, a reproduction is given of his *Age of Innocence*, from Reynolds' charming picture.

A fact that has hitherto escaped notice, either in numismatic or other circles, is Charles Turner's connection with the coinage issued at the time of Queen Victoria's accession. Turner was intimate with William Wyon, the chief engraver at the Royal Mint; and it was he who made the drawing of the young Queen that appeared on the new coinage. For this service Turner received two sets of the issue, which passed to the engraver's two daughters.

In the coronation year, during Turner's visit to Woodstock, he made a large spirited water-colour drawing of the local fair; and this, and other drawings, are preserved by his granddaughter, and show Turner to have been a highly accomplished draughtsman. Another drawing by him, representing a view of Hastings looking towards St. Leonards, in 1846, was exhibited at the Royal Academy in 1851, and is still at Hastings.

From about 1836 Charles Turner executed fewer and fewer plates, and the last to appear at the Academy was the portrait of *Sir Francis Chantrey*, in 1843; though drawings or paintings were exhibited until the year of his death. So the declining years passed by—some with no plates published, others with half a dozen.

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For the beginning of Charles Turner's career, the diary of his first six professional years which has been preserved, has been freely drawn upon; and Miss Savery having recently discovered separate diaries for the last seven years of her grandfather's life, these (since presented by her to the British Museum) have also been utilized. Turner having retired from active work with the scraper, the diaries have no story of engraving to tell, but they describe his last years with precision. In the year 1851, besides his visits to the Crystal Palace in Hyde Park, we have his allusions to his friend, J. M. W. Turner. 28th May. "Mr. W. Turner. The last time I ever saw him." 19th December. "Mr. J. M. Wm. Turner died at 10 o/c morning." 30th December. "The funeral of poor Mr. Wm. Turner from Queen Anne St. to Saint Paul's this day. I did not go." Charles Turner being appointed one of his namesake's executors, frequent mention is made of visits to J. M. W. Turner's house to inspect prints, etc., and of interviews with his co-executors.

The following entries in the year 1852 are of interest:

Feb. 2. "Sold to Mr. Dom^o. Colnaghi all my proofs of the Liber Studiorum in 8 books with 8 proofs of Wreck. £528.14.6."

Mar. 15. "Sold Mr. Colnaghi my book of the Touch'd Proofs of Liber Studiorum by Mr. W. Turner for £300.0.0. Taken away by Mr. John Scott.

Proofs and Etchings of Liber before	.	528 . 14 . 0
Touch'd Proofs in Book	. . .	300 . .
		<hr style="width: 100%; border: 0.5px solid black;"/>
		£828 . 14 . 0"
		<hr style="width: 100%; border: 0.5px solid black;"/>

March 23. "Went to see Mr. Turner's House Chelsea where he went by the name of Admiral Booth being so much attached to the water and taking his Landlady's name."

Sept. 6. "Went to see Mrs. Booth, the female Mr. Turner resided with. Exactly like a Fat Cook; and not a well educated woman. *Muster* Turner instead of Mr. Turner, when speaking to me. Everyone to their Taste!!! What a pity so great a man in talent should not have made a more ladylike choice. He could not have introduced *her* to *his friends*."

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Sept. 11. "Mr. J. M. Wm. Turner's Will was prov'd at the Commons for One Hundred and Forty Thousand Pounds not including the pictures, drawings, etc., etc., etc."

Nov. 25. "Soleing Lame Boot and the other 3s. 6d."

Among later diary entries are:

March 12, 1853. "William went and shewd the Piçture of Mr. J. M. W. Turner to Hannah Danby who thought it *extremely like*. It was exactly himself and a most successful likeness." [Mr. C. Mallord Turner now owns this painting.]

Mar. 28. "Sold Mr. John Haywood Hawkins my First Proof ever taken from my plate of the Shipwreck £20."

July 27. "All the Cabs off from Work. Not *one* in London."

Aug. 29, 1854. "My worthy friend Brockedon [the artist] died 5 ock. in the morn'g. Aged 66 years. Have known him 41 years."

Sept. 9. "Call'd on Mrs. Danby, William Street No. 29 enquire where Mr. Turner was born. Said *Hand Court, Maiden Lane*. Sold me for £3. 3. 0. 17 cards of his Drawings and 2 small oil sketches."

Nov. 13. "Bought of Mrs. Danby, Two Drawings of Mr. William Turner which she has had many years—nearly 50—for which I gave her *one sovereign* for Both. She was delighted."

Mar. 10, 1855. "Masquerier died at Brighton. ag. 77."

July 7. "Lord Mayor gave Dinner Party to Artists. I went, it was very gay. Gave servant one guinea instead of one shilling."

Nov. 22. "Sent to the French Ambassador my painting of Buonaparte Reviewing the Guards."

Feb. 11, 1856. "Rent of this House [50 Warren Street] to Michaelmas last £30. 0. 0." [rent for six months].

May 29, 1857. "James [a servant] took to Messrs. Christie & Manson 17 small Drawings by W^m Turner for 10 Guineas each." [? the drawings referred to on Sept. 9, 1854.]

As the spring of 1857 approached, Charles Turner's strength declined, and his letters to his family tell their own story of the approaching end. On 9th April he wrote: "Excuse blunders, my

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memory is so very bad." On 18th May: "I am weaker every day." The next month he said: "I am so very weak. If I bend I am likely to fall." On 10th July his letter was in much the same strain, and concluded with "Love to all around you." On the 18th he recorded in his diary: "Bad fall in Drawing Room." This was the last entry he made; for a fortnight later he died in his old home at 50, Warren Street. He was buried close to the entrance in Highgate Cemetery, where the obelisk bears the inscription: "Sacred to the Memory of Charles Turner Esqre., A.R.A. Died August 1st. 1857. Aged 83."

Turner was very precise in the keeping of his accounts; and in 1857 he had £17,050 4s. invested in the Three per Cents.; nine shares in the Thames and Severn Canal, value £280; and two houses (one at Chelsea, and the other No. 3, Mornington Place), worth £700 each. These make a total of nearly £19,000, which was about the sum he left at his death.

Turner, who was club-footed (as seen by the above entry in his diary) is remembered by his grandchildren as a nervous, irascible man, whose custom it was to work in his dressing-gown daily until one o'clock. And J. M. W. Turner had a habit that was a sore trial to the engraver's temper. The famous painter would arrive carrying a large umbrella, and saying he could not stay a couple of minutes, would hold the engraver in conversation at the sitting-room door for a couple of hours. But we are more concerned with Charles Turner's work than with his personal disposition.

As the catalogue will show, the volume of his work was enormous; and though many plates are of small artistic interest and come under the ban of pot-boilers, there remain a large number to testify to his great abilities, abilities that demand a high and honourable position for him in the front rank of engravers. His range of work was surprisingly wide. He engraved portraits, landscapes, marine views, animals, birds, horse races, prize fights, *genre* subjects, ships in dock and on the sea, battle pieces, and subjects from literature. To engrave these he was fully equipped and highly skilled, and efficient in the crafts of mezzotint, stipple, etching and aquatint, wrought on copper, steel and brass.

Stipple attracted him more in his earlier years, and the reproduction given of *Mlle. Parisot* is sufficient to indicate his power

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and mastery in that method of engraving. His aquatint plates are fairly numerous and of good quality. Recent investigation by such craftsmen as Mr. Frank Short, A.R.A., has shown that the mezzotinters of the great period employed aquatint to finish off their mezzotint plates. After the engravings had been completed by the scraper, the mezzotinters submitted the plates to the aquatint process, which knitted the work together and greatly improved the final result. And Turner probably followed this rule. In "The Mechanics' Gallery of Science and Art," by C. F. Partington, 1825 (p. 104), is this curious allusion: "Mezzotinto is performed by covering the plate with a strong dark ground, or deep shade, by means of a toothed tool, and corroding the dots with aqua fortis."

Charles Turner employed etched outlines as a foundation for his mezzotint plates, and he also practised etching as an independent art; but it is as a mezzotinter that his reputation has been made, and by his plates in this method his fame will continue to increase and widen.

Charles Turner at his best was a remarkable engraver, and his plates bear unmistakable indications of the influence of John Jones. But there is this difference. Jones's plates had these dominant characteristics—strong handling and sharp definition of tone; but Turner, while over and over again casting his plates in this strong Jonesian mould, was able to change and vary the type immensely when he felt the occasions required it. And it is this change of style that makes Charles Turner's works so attractive. In the *Henry Harrington*, after T. Beach, we have a characteristic Jones type—the grounding rather heavy, a decisive touch, the face delineated with strong character and much dignity. In the portrait of *Nicolaas Bercham* sketching, these qualities are intensified, and Rembrandt is translated with all his ruggedness of deep shadows and effective lights. And with the *Lord Newton*, after Raeburn, this characteristic is carried further still, with a surprising breadth of treatment. Here the head has the effect of the bold chisellings of a master-sculptor. The darks stand out with a strength that proclaim a hand of exceptional power; none but a master would have left the eyes solid black.

Then, turning to the *Lord Castlereagh*, and the *Marquess Wellesley*, both after Lawrence, we see the style is quite changed.

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Here we have stately portraits that do not attract by a bold utterance, but that demand homage by their sober sterling qualities of perfect technique. And the character of sweetness is even more pronounced in the portrait of *William Manning*, the father of the Cardinal, though the reproduction may fail to show it.

Turning to the women portraits and subjects, we can in a similar way mount the scale to delicacy and refinement, or descend to depth of tone. *Le Baiser Envoyé*, and the portrait of *Elizabeth, Empress of Russia*, give us a lightly rocked ground, with scraping full of fine feeling, and a touch tuned in sympathy with the subjects. The flesh is most delicate, and the drapery would seem to rustle with the slightest breeze. We move into another atmosphere when we come to *Lady Louisa Manners*—Greuze is changed to Hoppner. With this portrait we have flesh well modelled, and the air pervading the whole is one of quiet dignity. We might almost be in the presence of a Valentine Green, but a Green without that unfavourable quality which has been described as "sugary." And then when we come to his subject piece, *Devotion*, we have a woman-subject at its full strength. The light streaming down upon the face throws up the subject in strong lights and shades, and gives Turner an opportunity which he seizes and turns to full account. The composition is handled with a freedom of touch which makes it vigorous to a degree.

Place these prints side by side and the range of Turner's capacity will be seen and enjoyed. And yet another phase of his work has to be included. Landscapes in mezzotint are rare, and the chief one of the eighteenth century was executed by Charles Turner's exemplar John Jones, the *View from Richmond Hill*, after Sir Joshua Reynolds. Following in his master's steps, and after several years of constant work under the valuable guidance of J. M. W. Turner on the "Liber Studiorum" plates, Charles Turner, in 1812, shortly after the regrettable rupture, brought his experience and skill to bear upon *The Water Mill*, after Sir A. W. Callcott. This print is reproduced, and the collector will acknowledge it an excellent mezzotint, rich in tone, full of the engraver's best qualities, a most pleasing picturesque landscape.

Then in his two children subjects, *Miss Cholmondeley*, after Hoppner, and *Lady Georgiana Fane*, after Lawrence, we have

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other distinctive qualities; and from such a great number of plates, engraved during so long a period of years, it would be possible to continue citing plates and emphasizing differing characteristics, but enough has been said to show how interesting and profitable a study of the work of this engraver may prove.

Charles Turner was a man of many artistic gifts. His life was one of assiduous labour; and at his death he left behind him a lasting contribution to the world's enjoyment and betterment that may act as a worthy example for those who follow him to copy.

CATALOGUE OF THE ENGRAVED WORKS OF CHARLES TURNER, A.R.A.

THE catalogue is arranged in the same order as that employed in the two former volumes of the series—"Samuel William Reynolds" and "Samuel Cousins." The portraits are placed alphabetically, and the subject pieces in the alphabetical order of the painters' names. The plates are engraved in mezzotint unless otherwise stated; but in those cases where plates are only known from the C. Turner sale catalogue (described in the next paragraph) the style of engraving must remain unsettled, as it is not mentioned.

Charles Turner died on 1st August, 1857, and throughout the week commencing 8th February of the following year, Messrs. Sotheby sold a collection of his own engraved works—impressions and plates—that were in his possession at the time of his death. This sale catalogue is frequently alluded to in the following pages as the "C. Turner Sale Catalogue." The dimensions quoted from this catalogue must be regarded as approximate, as they appear to have been only given to the nearest inch.

Turner left behind him a manuscript list of plates he had engraved between the years 1796 and 1845. This list, though not free from inaccuracies, and therefore not quite reliable, contains much useful information, and has been of service in compiling the catalogue.

Turner seems to have frequently taken from his plates one or more "masked" impressions; that is to say, after the metal plate had been inked, a strip of paper was laid over the inscription space, previous to the impression being printed, so as to make the impression appear as a proof before any lettering. These masked impressions are usually so choice that there is little doubt they were, in most cases, the first taken after the subject was finished, and before

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the inscription space was cleared, probably to be submitted or approval to the painter, or to the owner of the plate. They have accordingly been catalogued as such.

Some of the original plates still exist, and the collector must beware of modern impressions.

Now as to the important question of which state should properly be described as State I. In the introduction to the Samuel Cousins catalogue this question was discussed at some length. The rule there adopted was the rule that has been practised by all cataloguers on the Continent and in this country, namely, an unfinished proof would rank as State I, a proof before letters as II, and all succeeding stages of the plate with the varieties of inscription, and changes in the work would be regarded as different states. In times gone by, when prints were comparatively inexpensive, this system answered quite satisfactorily; but in recent years, when engravings so often cost hundreds of pounds, the case is altered, and amateurs frequently feel unable to collect prints in the way that was formerly done. Prints in future will be regarded more as property, and will be invested in as such; so that while owners will have full enjoyment of their possessions, they will wish to leave behind them property that can be realized without much depreciation in value should their successors desire to realize. And collectors now feel it to be a serious financial matter for a print that has always been regarded by connoisseurs as a First State, to be relegated to a Second State, because some unfinished proof, possibly unique, has been discovered in some out-of-the-way private collection. This view has been so strongly urged upon the author from several quarters that he has adopted the following plan in the catalogue: The different engraver's proofs and the proofs before inscription have been set down in their proper historical sequence, but not numbered; and it is not until the first issue of impressions bearing some inscription that the term State I. has been employed.

It may almost be assumed that states with fine and light lettering, and with thick and thin lettering, exist of all plates, although impressions in only one of the states may, in some cases, have been seen and described. The prints and states have all been personally seen and examined except in a very few instances, and in these cases the authority for a statement has been given.

INTRODUCTION TO THE CATALOGUE

The explanations given in the Samuel Cousins catalogue, applying equally to the present one, are reprinted for the benefit of those who may not have the former book:

The inscriptions, etched or engraved upon the plates, are in very varying styles of lettering; and the annexed diagram will help to define the terms of description that have been employed:

MONCREIFF }
Engraved } = upright open lettering.

JAMES = open thick and thin lettering.

LONDON = upright fine lettering.

Private Plate = italic lettering.

Faculty = script lettering.

To separate italic from script lettering has not always been easy, and no doubt instances will be found where the term "script" should have been used instead of "italic," and *vice versa*. Collectors are therefore asked to grant some latitude where these two styles of lettering are mentioned.

To describe capitals and small letters in the inscriptions, the printers' terms, "upper" and "lower," have been used.

The references in italics at the end of the description of each state are to the collections where impressions have been seen, or to notes kindly supplied by owners. The references to private collectors explain themselves. *B.M.* refers to the British Museum; *C.* to the Cheylesmore Collection in the British Museum; and *V. and A.* to the Victoria and Albert Museum, South Kensington.

Frequent reference has been made to the "Dictionary of

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National Biography" for facts connected with the lives of the personages whose portraits Charles Turner engraved.

The prints have been described from the point of view of the spectator, except when reference has been made to parts of the body of the person represented, *e.g.*, right arm, left foot. The measurements that follow the descriptions of the subjects are of the engraved portion of the work unless otherwise stated, and the upright dimension has, in every case, been given first.

The abbreviations employed are as follows: W.L. = whole length; dir. = directed; r. = right; l. = left; f. = front.

CATALOGUE OF PORTRAITS

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ABBOTT, CHARLES. *See* TENTERDEN.

1. ABERDEEN, GEORGE HAMILTON GORDON, 4TH EARL OF.

After Sir T. Lawrence.

Born 1784, died 1860; statesman. Formed the coalition ministry after the defeat of Lord Derby, 1852. Prime Minister at the time of the Crimean War. President of the Society of Antiquaries 1812 to 1846. K.G. 1855.

To waist, dir. slightly l., facing slightly r.; chain at neck, open collar, cloak thrown around him; curtain r. A horizontal line tint engraved across inscription space.

11 $\frac{3}{4}$ by 9 $\frac{3}{4}$.

I. In fine italic upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Principal Painter in Ordinary to His Majesty Engraved by C. Turner" In light open upright capitals: "George, Earl of Aberdeen:" In light open italic capitals: "Lord Haddo; K.T: F.S.A." In light open upright upper and lower: "London: Pub^d O&T 25th 1809. by C. Turner, 50, Warren St^t Fitzroy Sq^e" B.M.; C.

II. The word "Proof" scraped in lower l. corner of subject. The inscription *Lord Haddo; K.T: F.S.A.* erased and the line tint repaired. Instead, in light open upright capitals: "K.T. F.R.S. F.S.A."

III. The line of publication erased and the line tint repaired. Instead, in light open upright upper and lower: "London: Pub^d Nov^r 12. 1813, by Colnaghi & C^o 23, Cockspur Street." B.M.

IV. A line added along the centre of each upright capital letter. *V. and A.; Mr. L. B. Mozley.*

2. ABERNETHY, JOHN, F.R.S.

After C. W. Pegler.

Born in Scotland 1764, died at Enfield 1831. Surgeon at St. Bartholomew's Hospital 1815 to 1827. This portrait of him was issued in 1828. Published a number of works on surgery from 1813 to the time of his death.

Nearly w.l., sitting, dir. and facing very slightly l., looking f.; white hair, dark dress, seals hanging from fob; arms on arms of chair, r. hand within breast of coat.

14 $\frac{1}{4}$ by 11 $\frac{1}{8}$.

Engraved on steel.

I. In fine upright upper and lower lettering: "Painted by M^r C. W. Pegler. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In fine upper and lower italics under centre of subject: "London, Published November 17, 1828, by M^r. Turner, 50, Warren Street, Fitzroy Square." C.

II. The line of publication erased. With additional inscription. In light open upright capitals: "John Abernethy," In fine script: "Lecturer on Surgery at St Bartholomew's

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Hospital, &c. &c. &c." In fine upper and lower italics: "London, Published Nov^r 17, 1828, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; V. and A.*

C. Turner sale catalogue mentions "artist's proofs", "proofs before letters", and "prints."

3. ADAIR, ALEXANDER.

After Sir M. A. Shee.

Born 1743, died 1834. Of Flixton Hall, Suffolk; lord of the manor of South Elmham; died in Pall Mall, London.

W.L., standing, dir. f., facing towards r.; cavalry uniform, sash round waist, l. hand pointing downwards towards r., r. hand holding sword, the point of which touches the ground; hat on bank l., troop of horse galloping forward in background r. Arms in centre of inscription space, motto: "Loyal Au Mort." 23 $\frac{3}{4}$ by 14 $\frac{3}{4}$.

Engraved on copper.

In light open upright upper and lower lettering: "Painted by M. A. Shee Esq^r R.A. Engraved by C. Turner Warren Street Fitzroy Square." In fine script, and open italic capitals: "To M^{rs} Adair, This Print of Alex^r Adair Esq^r Captain Commandant of the 9th Suffolk, or Loyal Southelmham Yeomanry Cavalry, Is, at the particular request of that Corps, inscribed by their obedient & humble Serv^t C. Turner" In small fine upper and lower italics: "London, Published Sep^r 18, 1813 by C. Turner 50, Warren Street Fitzroy Square." *B.M.; C.*

4. ADAM, ALEXANDER.

After Sir H. Raeburn.

Born at Rafford, Morayshire, in 1741; died 1809. Published a number of scholastic works. His "Roman Antiquities," referred to in the print, was first issued in 1791, and went through about a dozen editions.

Nearly w.l., sitting, dir. very slightly l., looking f.; plain dark dress, breeches, stockings, black gown; l. elbow on arm of chair, l. hand holding book with forefinger between leaves; r. arm extended towards l. 16 $\frac{7}{8}$ by 13 $\frac{7}{8}$.

I. In fine upper and lower italic lettering: "H. Raeburn Esq^r pinxt C. Turner sculpt^r" In light open upright capitals: "Alexander Adam, L.L.D." In fine script: "Rector of the High School of Edinburgh, Author of Roman Antiquities, &c. &c. Dedicated by permission to the Gentlemen who have placed his Portrait in the High School, as a public testimony of their esteem & regard, by their most ob^t humble Servant, Alexander Thompson, Carver, Coltenhill, Edinburgh." In fine upper and lower italics: "Published Edinburgh Nov^r 14, 1808, by Alexander Thompson, Carver, Coltenhill." *B.M.*

II. The inscription strengthened and made thick and thin; the letters of the title line partly filled in. *C. (impression cut at foot just below the first line of the dedication).*

5. ADAMS, JOHN.

After Sir T. Lawrence.

W.L., sitting, dir. towards f., facing towards r.; white neckerchief, plain dark dress, seals hanging from fob; l. hand on arm of chair, r. hand on paper on table l. on which lie inkstand, spectacles, and papers; book lettered "ntral India 2" on stool in front of table; curtains and pillars in background. 21 $\frac{5}{8}$ by 14 $\frac{1}{8}$.

Before any inscription. *C. (also two trial proofs of the head portion only).*

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by Charles Turner, A.R.A. Engraver in Ordinary to His Majesty, &c. &c." In light open upright capitals: "John Adams, Esq^{re}" In fine script: "Late Member of the Supreme Council in Bengal." In fine upper and lower italics: "London, Published March 2, 1829, by M^r Turner, 50, Warren Street, Fitzroy Square." To l. in fine italic capitals: "Proof" *B.M.; Mr. J. Charrington.*

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6. ADAMS, WILLIAM.

After Wm. Weaver.

Master of the Ludlow Hunt.

W.L., on horseback, advancing towards r., looking f.; hunting dress, reins and whip in l. hand, r. arm extended behind him, high hat in r. hand; two huntsmen behind him advancing from l., pack of hounds running across foreground to r.; landscape background with hill in distance. 18½ by 23¾.

Engraved in mezzotint, with an elaborate foundation of etching.

In thick and thin italic lettering: "Weaver pinxit. C. Turner sculpsit." In thick and thin script: "To William Adams Esquire, [the last three words in open upright thick and thin capitals] This Print, representing him with his favorite Horse and Hounds, is respectfully inscribed by his Friends and the Gentlemen of the Ludlow Hunt." In small upright upper and lower lettering: "London, Published January 1826, by R. Jennings, Poultry." To r. in small italics: "Printed by M^cQueen." B.M.

7. ALBEMARLE, WILLIAM CHARLES KEPPEL, 4TH EARL OF.

After Sir M. A. Shee.

Born 1772, died 1849. Succeeded to the earldom at the age of five months; Master of the Buckhounds 1806-7; Master of the Horse 1830-34, and 1835-41; Ranger of Hampton Court Park.

W.L., standing, dir. very slightly r., looking f.; white neckerchief, dark coat fastened by two buttons, light waistcoat, dark breeches and stockings, shoes; table to r. with robe, inkstand, books and papers upon it, paper (partly rolled) in l. hand, r. hand to hip; pillars and curtain in background r., behind him steps leading down to grounds, open landscape in distance. 22⅝ by 14.

I. In fine upright upper and lower lettering: "Painted by M. A. Shee Esq^r R.A. Engraved by Charles Turner." In fine script: "To Tho^s W^m Coke Esq^r M.P. for the County of Norfolk This Portrait of the Right Hon^{ble} William Charles Earl of Albemarle is respectfully dedicated by his humble Serv^{ts} J. & W. Freeman." In fine upper and lower italics: "Published by J. & W. Freeman, Norwich. June 21. 1820." B.M.; C.

II. The inscription strengthened and made thick and thin.

8. ALBERT, H.R.H. PRINCE.

After Sir W. C. Ross.

Born 1819, died 1861. Married Queen Victoria, February 10, 1840. Heartily supported public movements for the benefit of the people, and projected the idea of the Great International Exhibition of 1851.

To waist, dir. and facing towards l., looking f.; black neckerchief, plain dark coat over figured waistcoat, star on l. breast of coat. 9⅞ by 8¼.

Before any inscription. B.M.

This plate is mentioned in the C. Turner sale catalogue: Lot 165. Albert (Prince) half-length, after Ross, unpublished. artist's proofs, 8. Steel. 15 in. by 11 [the plate measures 15½ by 11½].

9. ALCOCK, WATSON.

After J. H. Taylor.

To waist, sitting, dir. very slightly r., looking f.; side whiskers, black neckcloth, plain dress; arms on arms of chair, r. hand supporting closed book on lap. 10⅓ by 8½.

In fine upright capitals: "Painted by J. H. Taylor, Esq. Engraved by C. Turner, A.R.A." In facsimile of autograph: "Watson Alcock" In light open upright capitals: "M.R.C.S." In fine upper and lower italics: "London, Published January 20, 1840, for the Proprietor, by M^r C. Turner, 50, Warren Street, Fitzroy Square." B.M.; C.; Mr. H. W. Bruton.

C. Turner sale catalogue mentions "artist's proofs" and "prints."

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10. ALTHORP, JOHN CHARLES SPENCER, VISCOUNT.

After T. Phillips.

John Charles, 3rd Earl Spencer, born 1782, died 1845; known as Lord Althorp. M.P. for Northamptonshire 1806-34, when he succeeded to the earldom; devoted to field sports. Chancellor of the Exchequer 1830-34. Trustee of the British Museum.

Nearly to knees, standing, dir. towards f., facing towards l.; white neckerchief, plain dark dress; cloak thrown around shoulders and held in f. by l. hand; curtain overhead to l., trees in distance to r. 11 by 8½.

Engraved on steel.

Before any inscription. C.

I. In fine upright upper and lower lettering: "Painted by T. Phillips, Esq. R.A. Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published June 14, 1831 by M^r Turner, 50, Warren Street, Fitzroy Square, & Mess^{rs} Colnaghi, Son & C^o Pall Mall East." B.M.

II. A second line of publication added, in fine upper and lower italics: "R. Ackermann Jun^r 191, Regent Street and by M^r Birdsall, Bookseller, Northampton" *Sale at Sotheby's, May 20, 1905.*

III. Title added in light open upright capitals: "John Charles Viscount Althorp." C.; *Mr. H. W. Bruton.*

11. ALTHORP, JOHN CHARLES SPENCER, VISCOUNT. *After C. Turner.*

Nearly to knees, standing, dir. towards f., facing towards l.; white neckerchief, plain dark dress; thumb of l. hand placed within breast of coat, r. arm by his side; pillar and rope with tassel to l., table with papers upon it to r. 13½ by 9½.

Engraved on steel.

I In fine upright upper and lower lettering under centre of subject: "Drawn and Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London: Published Dec^r 17, 1832, by M^r Turner, 50, Warren Street, Fitzroy Square: Colnaghi, Sen^r Dominic Colnaghi & C^o Printsellers to their Majesties, Pall Mall East, & all other Printsellers." To r., in facsimile of autograph: "Althorp" To l., in fine upper and lower italics: "Printed on Dodds, English Paper" C.

II. With additional inscription. In light open upright capitals: "John Charles Viscount Althorp." To l. in fine upper and lower italics: "Proof" B.M.

C. Turner sale catalogue mentions "artist's proofs", "proofs with autograph", "proofs with open letters", and "prints."

12. AMHERST, WILLIAM PITT, EARL.

After Sir T. Lawrence.

Born 1773, died 1857. Created Earl Amherst Dec^r 2, 1826. Ambassador Extraordinary to China 1816-17; Governor-General of Bengal 1822-28. At the time the print was published he was 2nd Baron Amherst of Montreal.

W.L., standing, dir. towards f., looking slightly r.; robes, r. arm by his side, hand holding cocked hat, l. hand on paper on pedestal to r., on which lies a book, "Embassy to China"; water in distance to l., with buildings and Chinese junks. 24½ by 15.

Before any inscription. B.M.

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by Cha^s Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "The Right Honorable William Pitt" In light open upright capitals: "Lord Amherst," In fine script: "Gov-

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ernor General of India. From a Picture by Sir Thomas Lawrence painted for the British Factory at Canton, upon his Lordship's return from his Embassy to China" In fine upper and lower italics: "London Pub^d May 24. 1824, by Mess^{rs} Colnaghi & C^o Cockspur St Haymarket" C.

II. The words *Lord Amherst* made thick and thin, and a line added along the centre of each letter. The line of publication erased, instead, in fine upper and lower italics: "London, Pub^d Dec^r 1st 1826 by Colnaghi Son & Co Printsellers to the King Pall Mall East" V. and A.

13. ANDREWS, REV. CHARLES.

After Charles Jenour.

Fully to waist, sitting, dir. f., facing very slightly l.; white neckcloth, plain dark coat fastened by three buttons; arms resting on arms of chair; curtain in background.

10 $\frac{5}{8}$ by 8 $\frac{7}{8}$.

In fine upper and lower italic lettering: "Painted by Charles Jenour Engraved by C. Turner." In light open upright capitals: "The Rev^d Charles Andrews." In fine upper and lower italics: "London, Published Oct^r 1, 1823, by C. Turner, 50, Warren Street, Fitzroy Square." B.M.

14. ANGLESEY, HENRY WM. PAGET, MARQUESS OF.

After Sir T. Lawrence.

Born 1768, died 1854. Succeeded as 4th Earl of Uxbridge March 13, 1812; commanded the cavalry and horse artillery at Waterloo, where he lost a leg; created Marquess of Anglesey, July 4, 1815; Lord-Lieutenant of Ireland 1828-29 and 1830-33; Field-Marshal, Nov. 9, 1846.

W.L., standing, dir. and facing f.; hussar uniform, orders; r. arm by his side, l. hand holding busby.

24 $\frac{1}{2}$ by 14 $\frac{3}{4}$.

Before any inscription. B.M.

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by Charles Turner, Mezzotinto Engraver in Ordinary to His Majesty, &c. &c." In small upper and lower italics at foot of plate: "London, Published October 8, 1828, by M^r Turner, 50 Warren Street, Fitzroy Square." *Sale at Christie's, March 28, 1905.*

II. For *Engraved by Charles Turner*, read "Engraved by Charles Turner A.R.A." With additional inscription. In fine script: "To His Most Gracious Majesty," In open upright upper and lower: "This print of" In light open upright capitals: "His Excellency General The Marquis of Anglesey," In fine script: "Lord Lieutenant of Ireland, K.G. G.C.B. K.S.P. G.C.H. &c. &c. Is by His Majesty's most gracious permission, dedicated by His Majesty's very humble subject & Servant, C. Turner." To r.: "Printed by J. Lahee." C.; V. and A.

III. *Printed by J. Lahee* erased. B.M.

15. ANGOULÊME, LOUIS ANTOINE D'ARTOIS, DUC D'.

After F. Huet-Villiers.

Born at Versailles, 1775; eldest son of Charles X of France; died in exile at Goritz, 1844.

To waist, dir. r., looking f.; white neckerchief, plain dark buttoned coat, two stars. The subject is surrounded by a frame engraved in line. Arms in centre of inscription space.

8 $\frac{1}{2}$ by 6 $\frac{5}{8}$.

Before any inscription, and before the arms. *Mr. H. W. Bruton.*

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In fine upper and lower italic lettering: "Painted by Huet Villiers. Engraved by Charles Turner" In light open upright capitals: "Louis Antoine D'Artois," In light open gothic: "Duc d'Angoulême," In fine script: "Né a Versailles le 6 Août 1775." In fine upper and lower italics: "London: Pub^d Jan^r 1. 1812, by Mes^{rs} Colnaghi, Print-seller, [*sic*] Cockspur Str^t Haymarket." *B.M.*; *G.*

16. ANGOULÊME, MARIE THÉRÈSE, DUCHESSE D'.

After F. Huet-Villiers.

Born at Versailles, 1778; daughter of Louis XVI, and wife of the preceding; died 1851.

Nearly to knees, standing, dir. towards and looking f.; white dress with lace frill round neck, cloak loosely around her; column and curtain in background l., balustrade r. The subject is surrounded by a frame engraved in line. Arms in centre of inscription space. 9 by 6 $\frac{5}{8}$.

In upper and lower italics: "Painted by Huet Villiers Engraved by Charles Turner" In open upright thick and thin capitals: "Marie, Thérèse, Charlotte, de France," In thick and thin gothic, with flourishes: "Madame, Duchesse d'Angoulême," In slightly thick and thin script: "Née à Versailles, le 19 Décembre, 1778." In upper and lower italics: "London: Pub^d Jan^r 1. 1812, by Mess^{rs} Colnaghi, Printseller, [*sic*] Cockspur St^t Haymarket." *B.M.*; *G.*

17. ANNESLEY, RICHARD ANNESLEY, 2ND EARL. *After W. Cuming.*

Born 1745, died 1824.

Nearly w.l., sitting, dir. towards r., looking f.; plain dark coat, breeches and stockings; r. elbow on arm of chair, l. hand on paper on table r. whereon are papers, books, writing materials, watch and chain; books and papers on stool l., curtain, wall and archway in background. Arms in centre of inscription space, motto: "Virtutis Amore." 17 $\frac{5}{8}$ by 13 $\frac{7}{8}$.

I. Inscription as in State II, but before artists' names. *Mr. S. S. Savery.*

II. In fine upper and lower italics: "W. Cuming pinxt" C. Turner sculp^t In light open upright capitals: "R^t Hon^{ble} Richard Earl Annesley," In fine script: "One of His Majesty's most Hon^{ble} Privy Council, And a Commissioner of the Revenue of Ireland." In fine upper and lower italics: "Dublin, Published July 1st 1806, by M^r Cuming, 34, Anglena Street." *B.M.*

18. ANSON, THOMAS WILLIAM, 2ND VISCOUNT. *After T. Phillips.*

Born 1795, died 1854; M.P. for Yarmouth 1818; succeeded as 2nd Viscount Anson 1818; created Earl of Lichfield, 1831; Postmaster-General 1835-41.

To knees, sitting in an armchair, dir. towards r., looking towards f.; neckerchief, dark double-breasted buttoned coat showing light vest beneath; arms resting on arms of chair, both hands holding plan before him; portfolio in l. corner on which is scraped: "T. P. 1819"; books and writing materials on table r.; book shelves, bust, pillars, etc., in background. 16 $\frac{7}{8}$ by 13.

Engraved on copper.

Before any inscription. *The Earl of Harrowby.*

I. The neckerchief at r. cheek $\frac{1}{4}$ in. deep at the narrowest part. In fine upright upper and lower lettering: "Painted by T. Phillips Esq^r R.A. Engraved by C. Turner, Member of the American Academy of Fine Arts." In fine script: "Thomas Viscount Anson." In fine upper and lower italics: "London, Published April 24. 1823, by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M. (a touched impression).*

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II. The plate slightly retouched on the face, the neckerchief at r. cheek made nearly $\frac{3}{8}$ in. deep at the narrowest part. C.

19. (?) ARCHER, JAMES, D.D.

After James Ramsay.

Catholic preacher; chaplain to the Bavarian minister 1791; created D.D. by Pope Pius VII; published a number of sermons between 1793 and 1816.

To waist, sitting, dir. towards f., facing towards r.; own hair, frill, plain dark coat and waistcoat, coat fastened by top button; curtain in background. $10\frac{3}{4}$ by $8\frac{7}{8}$.

Before any inscription. C.

In fine upright upper and lower lettering: "Painted by James Ramsey Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "The Rev^d D^r Archer." In fine upper and lower italics: "London, Published June 19, 1826, for the Proprietor N^o 20, Charles Street, Middlesex Hospital & M^r Molteno's, Pall Mall." B.M.; C.

20. ASGILL, SIR CHARLES, BART.

After T. Phillips.

Born 1762, died 1823; served in America under Marquess Cornwallis; taken prisoner at the siege of York Town, 1781; sentenced to death but released; commander of Dublin 1800; general 1814.

To knees, standing, dir. f., facing slightly r.; bare-headed, uniform, sash, star; r. arm by his side, l. hand on hip and touching hilt of sword. $16\frac{1}{8}$ by $12\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by T. Phillips Esq^r R.A. Engraved by C. Turner." In fine script: "General Sir Charles Asgill Bart^r G.C.G.O. &c. &c. &c." In fine upper and lower italics: "London, Published April 26th 1822, by C. Turner, N^o 50, Warren Street, Fitzroy Square." B.M.

C. Turner sale catalogue mentions "Artist's proofs," and "Proofs with light letters."

21. ATTWOOD, THOMAS.

After G. Sharples.

Born 1783, died 1856; in 1830 founded the Birmingham Political Union for Protection of Public Rights; M.P. for Birmingham 1832; presented the National Petition of the Chartists to the House of Commons.

To knees, sitting, dir. towards l., looking f.; white neckcloth, plain dark dress, arms folded, inkstand on table r. 10 by $8\frac{1}{4}$.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by G. Sharples. Published in London, July 10, 1832, by M^r Turner, 50, Warren Street, Fitzroy Square, M^r Cribb, King Street, Covent Garden, M^r Moon, City, M^r Drake, Birmingham, & all other Print-sellers. Engraved by C. Turner." In light open upright capitals: "Thomas Attwood," In light open gothic: "Founder of Political Unions." To r. in fine upper and lower italics: "Proof" B.M.; Mr. H. W. Bruton.

II. With additional inscription. In fine script: "'Remember, my friends, our weapons are Peace, Law, Order, Loyalty and Union. Let us hold fast to these weapons, and I tell you, that the day is not distant, when the Liberty and the prosperity of our Country will be restored.'" In fine upright upper and lower: "Speech at New Hall Hill, May 7, 1832." C.; V. and A.

22. AUDUBON, JOHN J.

After F. Cruickshank.

Born 1780, died 1851; celebrated American ornithologist; of French origin; author of "Birds of America," 1827-38; "Ornithological Biography," 1831-39; "Quadrupeds of North America," 1854; etc.

CHARLES TURNER, A.R.A.

To waist, dir. slightly r., looking f.; long curls, wide linen collar, cloak with fur tippet. 6 $\frac{3}{8}$ by 5 $\frac{1}{2}$.

I. In fine upright upper and lower lettering: "Painted by F. Cruickshank, Esq^{re} Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published Jan^y 12, 1835, for the Proprietor, by Robert Havell, Printseller, 77, Oxford Street." *B.M.*

II. Facsimile of autograph added: "John, J, Audubon" *B.M.; C.*

23. BAILLIE, MATHEW, M.D.

After J. Hoppner.

Born 1761, died 1823; physician to St. George's Hospital 1787-99; physician-extraordinary to George III; author of "The Morbid Anatomy of Some of the Most Important Parts of the Human Body," 1793, which went to five editions.

To waist, sitting, dir. and facing slightly l.; frill, plain dark coat buttoned up to throat; elbows on arms of chair, hands joined at waist; curtain in background. 11 $\frac{3}{4}$ by 10.

Engraved on copper.

I. In fine script: "Painted by J. Hoppner, Esq^r R.A. Engraved by C. Turner" In fine upper and lower italics at foot of plate: "London Published Dec^r 25, 1809, for the Proprietor by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.*

II. The script lettering erased. In fine upright capitals: "Painted by J. Hoppner, Esq^r R.A. Engraved by C. Turner." In fine script: "Mathew Baillie, M.D." *B.M.; C.; V. and A.; Mr. H. W. Bruton.*

BANKS, SIR JOSEPH. *See DILETTANTI SOCIETY, No. 159.*

24. BARNARD, ANDREW.

After Sir T. Lawrence

Resided at Wimbledon; died at the Cape of Good Hope, 1807.

To waist, sitting, dir. and facing l.; plain dark coat; r. hand on l. hand on table before him to l.; curtain in background to r. 13 by 10.

An aquatint ground covers a part of the inscription space.

Before any inscription, and before the aquatint ground on inscription space. *C.*

I. A number of changes made in the details of the subject; *e.g.* the l. wristband of shirt is made smaller; a small portion of the r. wristband seen in the proof is now covered over; the r. thumb which in the proof is held flat on l. wrist is now held sideways. The aquatint ground added to inscription space. In fine upper and lower italic lettering: "Painted by T. Lawrence Esq^r R.A. Principle (*sic*) Painter in Ordinary to His Majesty Engraved by Charles Turner." In light open upright capitals: "Andrew Barnard Esq^r" In fine upper and lower italics: "London Published Jan^y 2 1809 for the Proprietor by C. Turner N^o 50 Warren Street Fitzroy Square." *B.M.*

II. The aquatinted space beneath subject rocked over with a mezzotint tool. *Mr. H. W. Bruton.*

25. BARRINGTON, HON. SHUTE.

After Sir T. Lawrence.

Born at Beckett, Berkshire, 1734, died 1826; chaplain to George III; Bishop of Llandaff 1769, of Salisbury 1782, and of Durham 1791; trustee of the British Museum; published a number of books.

Nearly w.l., sitting, dir. towards f., facing slightly r.; short wig, bands, ecclesiastical robes; l. arm on arm of chair, r. arm leaning on large book, lettered: "Biblior Comp. P. I."; curtain in background. 17 $\frac{7}{8}$ by 14.

Engraved on copper.

MISS CHOLMONDELEY

1804

AFTER HOPPNER





CATALOGUE OF PORTRAITS

In fine upright upper and lower lettering: "Painted by S^r Thomas Lawrence R.A. Painter in Ordinary to His Majesty. Engraved by Charles Turner, Warren S^t Fitzroy Square." In fine script: "The Hon^{ble} & Right Reverend Shute Barrington L.L.D. Lord Bishop of Durham, In the Eightieth Year of his Age." In fine upper and lower italics: "London Pub^d March 28. 1817, by C. Turner, 50, Warren S^t Fitzroy Square." *B.M.*; *G.*

26. BASTARD, EDMUND POLLEXFEN. *After W. Brockedon.*
Born 1784, died 1838.

W.L., standing, dir. and facing towards f.; plain dark dress, overcoat, seals hanging from fob; high hat and walking stick in l. hand, r. hand on "Petition from the County of Devon against the Roman Catholic Claim" on cloth-covered table to l. on which lie inkstand and pen; curtain and pillars in background, landscape with water in distance to r. Arms in centre of inscription space, motto: "Pax Potior Bello."

22 $\frac{3}{8}$ by 14.

Engraved on copper.

I. Before motto in arms. The inscription as in State II, but all in fine and light lettering. *Sale at Christie's, Feb. 19, 1907.*

II. In fine upright upper and lower lettering: "Painted by W^m Brockedon. Engraved by C. Turner." In open upright thick and thin capitals: "Edmund Pollexfen Bastard of Kitley Esq^r M.P. for Devonshire." In slightly thick and thin script: "Painted by permission & respectfully dedicated to the independant (*sic*) Freeholders of the County of Devon, by their obedient Servant, W^m Brockedon." In fine upper and lower italics: "London, Published July 14. 1819 by W^m Brockedon, 6 Poland Street, Oxford S^t & Colnaghi & C^o Cockspur Street." To l., in fine upper and lower italics: "Proof" *B.M.*; *G.*

27. BATHURST, HENRY, D.D. *After Sir M. A. Shee.*
Born at Brackley, Northamptonshire, 1744, died 1837; Canon of Christ Church, Oxford, 1775; Bishop of Norwich 1805; buried at Great Malvern.

Nearly w.l., sitting, dir. and facing towards r., looking f.; short wig, bands, ecclesiastical robes; l. hand holding college cap on knee, r. hand on letter on table to l. on which lie several books; curtain in background l., church window r. 17 $\frac{3}{4}$ by 13 $\frac{7}{8}$.

Before any inscription. *G.*

I. In fine upright upper and lower lettering: "M. A. Shee Esq^r R.A. Pinx^t C. Turner Sculp^t" In fine script: "The Right Rev^d Henry L^d Bishop of Norwich dedicated to Thomas William Coke Esq^r Member of Parliament for the County of Norfolk." In fine upper and lower italics: "Published Jan^y 17. 1820 by Mess^{rs} Freeman & Son, London Lane, Norwich; M^r J. D. Herbert, Dublin; & M^r T. Hookham, 15 Old Bond S^t London." *Sale at Sotheby's, April 18, 1905.*

II. The script lettering strengthened and made slightly thick and thin. *B.M.*; *G.*

28. BAXENDALE, JOSEPH. *After H. W. Pickersgill.*
To knees, standing, dir. slightly r., looking f.; white neckerchief, plain dark dress; l. hand on hip, r. hand on letters on table l., the top one showing: "London [? W] 1847 Dear Sir J. Baxendale"; pillar behind table, chair to r. 15 $\frac{7}{8}$ by 12 $\frac{1}{2}$.

Before any inscription, and before any wording on the letter. *B.M.*

Wording on letter, as described. Beneath subject, in fine upright capitals: "Painted by H. W^m Pickersgill, Esq. R.A. Engraved by C. Turner, A.R.A." Facsimile of autograph: "Jos Baxendale" In fine upright capitals: "London, Published Jan^y 15th 1848 (for the Proprietors) by M^r Turner, N^o 50, Warren S^t Fitzroy Square." *G.*

CHARLES TURNER, A.R.A.

29. BEAUFORT, HENRY CHARLES SOMERSET, 6TH DUKE OF.

After T. Phillips.

Born 1766, died 1835. M.P. for Monmouth, Bristol, and Gloucester, 1788-1803; succeeded to the dukedom Oct. 11, 1803; K.G. 1805; bearer of the Queen's crown at the Coronation of William IV.

Nearly to knees, standing, dir. and facing slightly l., looking f.; robes of the Garter, collar and George; l. hand to hip; fingers of r. hand touching table to l. on which lies a plumed hat; fluted pillar and tassels to r. 15 by 12½.

Before any inscription. *B.M.; C.*

I. In fine upright upper and lower lettering: "Painted by Thomas Phillips, Esq^{rs} (*sic*) R.A. Engraved by Charles Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine upper and lower italics at foot of plate: "London, Published June 18, 1828, by Mess^{rs} Colnaghi Son & C^o Printsellers to His Majesty, Pall Mall East." *C.; Mr. L. B. Mozley.*

II. With additional inscription. In fine script: "To Her Grace the Duchess of Beaufort, This Portrait of" In light open upright capitals: "Henry Charles 6th Duke of Beaufort, K.G." In fine script: "Lord Lieutenant of the Counties of" In light open upright capitals: "Gloucester, Monmouth, and Brecknock, &c. &c. &c." In fine script: "Is by permission most humbly Dedicated By Her Graces Obedient and Obliged Servants Colnaghi Son & C^o" The date of publication altered from *June* 18, 1828 to "July 7, 1828." To l., in fine italic capitals: "Proof" *B.M.; C.*

III. The inscription strengthened and made slightly thick and thin. The word *Proof* erased. *Mr. F. B. Daniell.*

30. BECKETT, SIR JOHN.

After C. H. Schwanfelder.

Born 1775, died 1847.

To waist, dir. very slightly l., facing slightly r.; black neckcloth, frill, light waistcoat, dark buttoned coat; r. hand holding roll of paper; curtain and fluted pillar in background. 11 by 8½.

In fine upright upper and lower lettering: "Painted by C. H. Schwanfelder, Esq. Engraved by C. Turner, A.R.A." In light open upright capitals: "The Right Hon^{ble} Sir John Beckett, Bar^t M.P." In fine upper and lower italics: "Leeds, Published Aug^t 17, 1835, by C. H. Schwanfelder, N^o 15, East Parade." *B.M.; C.; Mr. H. W. Bruton.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs with open letters."

31. BECKWITH, JOHN CHRISTMAS.

After I. Clover.

Born 1750, died 1809. Mus. Doc. of Oxford 1803; organist of Norwich Cathedral 1808-9. Buried at St. Peter's Mancroft, Norwich.

Nearly w.l., sitting, dir. towards f., facing towards l.; frill, light vest, dark coat and breeches; l. knee crossed over r., r. hand holding pen, l. arm on table r. on which lie paper and inkstand, paper in l. hand. 10½ by 8½.

In light open upright upper and lower lettering: "I. Clover Pinx^t C. Turner sculp." In light open upright capitals: "John Beckwith, Mus. Doc. Oxon." In fine script: "Organist of the Cathedral & St Peters Mancroft, Norwich." In fine upper and lower italics: "Dec^r 25, 1812, Publishd by I. & W. Freeman, London Lane, Norwich." To r., scratched: "Proof" *B.M.; C.*

32. BEDFORD, JOHN 6TH DUKE OF.

After Sir G. Hayter.

Born 1766, died 1839. M.P. for Tavistock; succeeded as 6th Duke of Bedford 1802; Lord Lieutenant of Ireland 1806-7; K.G. 1830. The whole length portrait of his

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second wife, Georgiana, was engraved by S. W. Reynolds after the painting by Hoppner.

W.L., standing, dir. f., facing towards l.; robes of the Garter, collar and George; plumed hat in r. hand, l. hand on hip; roll of paper on table l., interior of building in background. $23\frac{3}{8}$ by $15\frac{1}{2}$.

I. In fine upright capitals: "Painted by Geo. Hayter, Esq: M.A.S.L. Her Majesty's Painter of History & Portrait. Engraved by C. Turner, A.R.A. London, Published August 8, 1839, at N^o 14, Pall Mall East, by Paul & Dominic Colnaghi & C^o Print-Publishers & Print-Sellers, to Her Majesty." *B.M.*; *C.*

II. With additional inscription. In light open upright capitals: "His Grace The Duke of Bedford, K.G. F.S.A. F.L.S." In light open italic capitals: "&c. &c. &c. To The Most Noble. The Marquess of Tavistock," In fine script: "This plate is, by Permission most respectfully dedicated, by his Lordships obedient humble Servants," In light open italic capitals: "Paul & Dominic Colnaghi & Co." *B.M.*

III. The additional inscription of State II strengthened and made thick and thin. A line added along the centre of each letter of the title. *B.M.*

33. BELCHER, THOMAS.

After D. Guest.

Born 1783, died 1854; prize fighter. After winning many fights, he was defeated by Samuel Elias (Dutch Sam). Kept the Castle Tavern, Holborn, where he earned a competence.

W.L., standing in a fighting attitude in a prize ring, dir. and facing towards r.; light breeches and stockings, shoes; landscape in distance. $21\frac{3}{4}$ by 18.

I. In light open upright capitals: "Thomas Belcher," In fine script: "Painted by M^r Douglas Guest, & Engraved by C. Turner, from an original Picture, in the possession of John Harrison Esq^r" In fine upper and lower italics: "T. B. has fought 12 Prize Battles. London Pub^d Nov^r 19. 1811, by M^r T. Belcher, N^o 32, Wardour Street, Soho." To r.: "Proof." *B.M.*

II. The inscription strengthened and made thick and thin. The letters of title filled in. The line of publication almost illegible. *Sale at Sotheby's, April 18, 1905.*

34. BELCHER, THOMAS.

After G. Sharples.

Fully to waist, standing, dir. f., facing towards l.; neckerchief, frill, dark coat, under which light waistcoat is just seen; arms folded. $9\frac{5}{8}$ by 8.

In fine upper and lower italic lettering: "Painted by G. Sharples. Engraved by C. Turner." In upright filled-in capitals: "Thomas Belcher" In thick and thin script: "Fought 12 Prize Battles in England & One in Ireland." In fine upper and lower italics: "London Published Dec^r 24. 1814, by T. Belcher, N^o 25, High Holborn." To r.: "Proof" *B.M.*

35. BELL, ANDREW.

After William Owen.

Born 1753, died 1832; pioneer of education, and founder of the Madras system of education by mutual instruction. Published several works on his system. Held a number of scholastic and clerical appointments. Buried in Westminster Abbey.

Nearly w.l., sitting, dir. slightly l., looking f.; spectacles, bands, black gown; r. arm on table l., on which is a large book, hands holding a paper in lap; curtain in background l. $17\frac{5}{8}$ by $13\frac{7}{8}$.

Masked proof. *Truman Sale, April 27. 1906.*

Before any inscription. *C.*

CHARLES TURNER, A.R.A.

In light open upright upper and lower lettering: "Painted by W. Owen Esq^r R.A. Portrait Painter to H.R.H. the Prince Regent. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine script: "The Rev^d Andrew Bell, D.D. L.L.D. F.A.S.S. F.R.S. Ed. Master of Sherburn Hospital, Durham. Taken from a Portrait in possession of the National Society for education of the Poor in the principles of the Church of England, on the Madras System, and engraved at the request of the original Pupils of the Egmore Asylum." In fine upper and lower italics: "London, Publish'd for the Proprietors, Jan^y 29, 1813, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.; V. and A.*

36. BELLAMY, JOHN. Founder of the Whig Club.

After J. R. Smith.

W.L., sitting, dir. slightly r., looking f.; dark dress, light waistcoat; arms on arms of chair, spectacles in l. hand, r. hand holding newspaper; table to l. on which are books and a letter addressed: "To John Bellamy Esq^r House of Commons." In a niche in upper l. corner, a bust inscribed: "Hon^e C. J. Fox." Distant landscape seen through opening to r. 25 $\frac{1}{4}$ by 18 $\frac{3}{8}$.

Unfinished proof before the books on table, and before any inscription except name and address on letter. *B.M. (touched).*

The books added on table. In slightly thick and thin script lettering: "Painted by I. R. Smith 1808 Engraved by C. Turner 1814" In upper and lower italics: "Pub^d July 14 1814 by Harris [& Pea]rse Conduit Street London." *B.M.; Mr. J. Charrington.*

37. BERCHEM, NICOLAAS.

After Rembrandt.

Born 1620, died 1683. Painter and etcher of landscape and cattle; worked at Haarlem, in Italy, and at Amsterdam. Notwithstanding the engraved title in the lettered state of the following print, it is considered doubtful whether the engraving is a portrait of Berchem. The mezzotint is from a picture formerly in the collection of the Earl of Carlisle, now the property of Mr. H. Frick, of Pittsburg, U.S.A.

To waist, dir. l., facing more towards and looking to f.; hat with broad brim, long hair, dark coat; both hands holding sketchbook, a porte-crayon between thumb and forefinger of r. hand. 17 $\frac{3}{4}$ by 15 $\frac{3}{8}$.

Engraver's proof; rough edge at bottom. *C.*

Before any inscription. *B.M.; Mr. H. P. Horne.*

In fine upright capitals: "Painted by Rembrandt Engraved by Charles Turner." In light open upright capitals: "Nicholas Berghem." In fine upright capitals: "London: Published by W. Tegg, Pancras Lane." To r., in fine upper and lower italics: "Printed by T. Brooker." *Mr. L. B. Mozley.*

38. BERESFORD, LORD JOHN GEORGE DE LA POER.

After Sir T. Lawrence.

Born 1773, died 1862. Successively Bishop of Cork 1805; of Raphoe 1807; and of Clogher 1819. Archbishop of Dublin 1820; of Armagh 1822.

Nearly w.l., sitting, dir. towards r., facing more towards f.; bishop's robes, order suspended by broad ribbon from neck, arms resting on arms of chair, r. hand holding college cap; fluted pillars in background r. and l. 17 $\frac{7}{8}$ by 14 $\frac{1}{8}$.

Engraver's proof not quite finished. Before any inscription. *B.M.*

I. The subject finished. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence. Engraved by C. Turner A.R.A." In slightly thick and thin script: "John George Lord Archbishop of Armagh &c. &c. &c." In fine upright upper and lower:

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"London, Published March 24th 1841, by M^r Turner N^o 50, Warren S^t Fitzroy Square."
To l.: "Proof" *B.M.*

II. To r., added in fine small script: "Printed by Brooker & Harrison." *C.*

39. BERESFORD, WILLIAM CARR BERESFORD, VISCOUNT.

After Sir W. Beechey.

Born 1768, died 1854. Major-General 1808; Lieutenant-General, in Portugal, 1809; gained the battle of Albuera; created Viscount Beresford 1823.

To waist, dir. f., facing towards l.; uniform, sash, two stars on l. breast; ornamental chain round neck with Maltese cross attached; on the chain are the names: "Piranese," "Salamanca", "Vittoria", "Niva." 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

In fine upper and lower italic lettering: "Painted by Sir W^m Beechey, Painter to Her Majesty. Engraved by C. Turner Warren Street, Fitzroy Square" In light open upright capitals: "Lieut. General Lord Beresford, K.B." In fine script, with flourishes: "Marshal & Commander of the Portuguese Army." In fine upper and lower italics: "London, Published Sept^r 21st 1814, for the proprietor, N^o 50 Warren Street, Fitzroy Square." *B.M.*; *C.*; *V. and A.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs with open letters."

40. BEXLEY, NICHOLAS VANSITTART, BARON.

After J. Rand.

Born 1766, died 1851. M.P. for Hastings, Old Sarum, and Harwich; Chancellor of the Exchequer 1812-23; created Baron Bexley 1823; actively associated with a number of religious societies; for many years president of the British and Foreign Bible Society.

Nearly w.l., sitting in a large armchair, dir. r., facing more towards f.; white neckerchief, frill, plain dark clothes; l. hand on knee, r. arm on arm of chair; curtain to r.

15 $\frac{1}{8}$ by 11 $\frac{1}{4}$.

Before any inscription. *B.M.*; *C.*

I. In fine upright upper and lower lettering: "Painted by J. Rand, Esq^r Engraved by C. Turner." In fine upper and lower italics at foot of plate: "London, Published Dec^r 2nd 1836 for the Proprietor, by James Nisbet & C^o 21, Berners Street." *C.*

II. With additional inscription in fine script: "The Right Hon^{ble} Nicholas Lord Bexley, President of the British & Foreign Bible Society." To l.: "Proof" *B.M.*

41. BIDLAKE, JOHN, D.D.

After Sir C. L. Eastlake.

Born 1755, died 1814; poet and theological writer. Chaplain to the Prince Regent and the Duke of Clarence. Became blind, and died at Plymouth, Feb. 17, 1814.

To waist, dir. f., facing and looking slightly r.; bands, dark gown, neither hand seen; part of column in background r. 12 by 9 $\frac{7}{8}$.

In light open upright upper and lower lettering: "Painted by C. L. Eastlake. Engraved by C. Turner." In light open upright capitals: "The Rev^d John Bidlake, D.D." In fine upper and lower italics: "Plymouth, Publish'd Oct^r 11th 1813 by M^r Eastlake." *C.*

42. BISSET, WILLIAM.

After Sir T. Lawrence.

Born 1758, died 1834. Successively prebendary of Armagh 1791; Archdeacon of Ross 1804; Chancellor of Armagh 1817; and Bishop of Raphoe 1822. Died at Lissendrum, Aberdeen.

CHARLES TURNER, A.R.A.

To waist, sitting, dir. towards r., looking f.; bishop's robes, r. hand on college cap; curtain in upper l. corner. 11 $\frac{7}{8}$ by 9 $\frac{3}{8}$.

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In light open upright capitals: "William Bissett, D.D." In fine script: "Bishop of Raphoe, &c. &c. &c." In fine upper and lower italics: "London, Published May 26, 1830, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs with open letters."

43. BLACKWOOD, HON. SIR HENRY.

After J. Hoppner.

Born 1770, died 1832; admiral. Commanded squadron at Trafalgar, took a part at Nelson's funeral; made a baronet 1814; Commander in Chief at the Nore 1827-30.

To waist, dir. towards l., looking f.; rough hair, black neckerchief, frill, uniform, epaulette. 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Engraved on copper.

Before any inscription. *B.M.* (*on impression is written in pencil: "Painted by J. Hoppner Esq^r. London Pub^d Sept^r 16. 1833 by M^r Turner 50 Warren Street Fitzroy Square. Engraved by C. Turner. A.R.A.); Mr. H. W. Bruton.*

C. Turner sale catalogue mentions "artist's proofs" and "prints."

BLAKE, ROBERT. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 442.

44. BLIGHT, JOHN.

After R. Williams.

To waist, sitting, dir. slightly r., looking f.; scant white hair, plain dark dress; r. hand placed within breast of waistcoat. 11 $\frac{3}{8}$ by 9 $\frac{7}{8}$.

In light open upright upper and lower lettering: "Painted by R. Williams. Engraved by C. Turner." In fine script: "Mr. John Blight." In fine upper and lower italics: "Publish'd May 20. 1812, by W. Collan Harvy, S^t Day, Cumberland." *B.M.*

45. BLOOMFIELD. BENJAMIN BLOOMFIELD, 1ST BARON.

After Sir T. Lawrence.

Born 1768, died 1846; general. Knighted 1815; created a peer of Ireland 1825.

To waist, dir. f., facing towards r.; white neckerchief, uniform, hat on l. arm; pillar and curtain in background r. 10 $\frac{7}{8}$ by 9.

In light open upright upper and lower lettering: "From a Copy by H. Howard Esq^r R.A. of the Whole Length Portrait by Sir Thomas Lawrence, P.R.A. &c. &c. &c. Engraved by C. Turner Esq^r A.R.A. Engraver in Ordinary to His Majesty." In fine upright upper and lower: "London Published June 4th 1829, by M^r Shaw 72 George Street Euston Square." *B.M.*

46. BLOOMFIELD, BENJAMIN BLOOMFIELD, 1ST BARON.

After Thompson.

W.L., standing, dir. f., facing towards l.; court dress; l. hand touching hilt of sword, plumed hat in r. hand; pillars and curtain r., balustrade in background, tops of trees and building in distance. 23 $\frac{3}{4}$ by 14 $\frac{7}{8}$.

Separate inscription plate 2 by 14 $\frac{7}{8}$.

Engraved on copper.

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On separate plate, in fine upright upper and lower lettering: "Engraved by C. Turner." In fine script: "The R^t Hon^{ble} Sir B. Bloomfield, K.C.H. From a Picture in the Possession of Thomas Wallace Esq^r Dublin." In fine upper and lower italics: "Published June 4. 1819, by C. Turner 50 Warren Street, Fitzroy Square." *B.M.*

47. BLÜCHER, GEBHARD LEBRECHT VON. *After C. Back.*
Born 1742, died 1819. Co-operated with Wellington at the Battle of Waterloo.

W.L.; on prancing horse, turned to l., facing slightly to r.; uniform, sash, orders; l. hand holding reins, r. hand holding sword pointing to l.; in distance a cavalry fight.
21 $\frac{7}{8}$ by 19.

Preliminary etching. *Mr. S. S. Savery.*

Trial proof, head portion only. *Mr. S. S. Savery.*

In light open upright capitals: "His Highness Prince Blucher [the two last words in fancy capitals] of Wahlstadt." In light open gothic: "General Field Marshal of the Prussian Armies." In fine script: "Victor of Lutzen, Bautzen, Hainau, Katzbach, Möckern, Leipsic, [the last word in open italic capitals] Wartburg, Brienne, Loan, Montmartre, Ligny." In light open gothic: "and Co-Victor of Waterloo, and Paris." In light open upright upper and lower lettering: "Engrav'd by C. Turner from the picture painted by C. Back of Breslaw, for Her Highness Princess Blucher. Published London 1st August 1815, by R Ackermann, 101 Strand" *B.M.*; *Sir Walter Gilbey.*

48. BLÜCHER, GEBHARD LEBRECHT VON.
A sculptured bust, turned to f., facing very slightly towards r.; military coat with epaulettes, orders.
12 $\frac{1}{4}$ by 10.

Masked proof. *B.M.*

BOHEMIA, FREDERICK V., KING OF. *See* PORTRAITS OF ROYAL PERSONAGES. No. 471.

49. BOLIVAR, SIMON. *After Gil.*
Born 1783, died 1830; general and statesman. Founder and first president of the republic of Columbia 1819; founder of Bolivia 1824. Styled the Washington of South America.

W.L., standing, dir. slightly r., looking f.; uniform, high boots, spur; l. hand holding sword, r. hand in breast of coat; wall behind, two soldiers in tropical landscape in distance r.
20 $\frac{1}{4}$ by 13.

I. In fine upper and lower italic lettering: "Painted by En Lima: Por Gil. Engraved by C. Turner, Mezzotinto Engraver, in Ordinary, to His Majesty." In fine script: "Juzgais que aspiro á degeadame, Desde este dia la libertad sera, indestruible en America, siendo los bellos trofeos de nuestras victorias, los derechos del Pueblo, y la soberamia de la Leyes." In light open upright capitals: "Simon Bolivar." In fine upright capitals: "Libertador De Colombia Y Del Peru; Y Fundador De Bolivia." In fine upper and lower italics: "Senor General Sir Robert Wilson," Retrato mio hecho en Lima con la mas grande exactitud y semejanza." In fine upright upper and lower: "London, Published May, 1, 1827, by M^r Turner, 50, Warren Street, Fitzroy Square." To r., in facsimile of autograph: "Bolivar" *B.M.*

II. The inscription strengthened and, as a rule, made thick and thin. Quotation marks added before *Juzgais* and after *Leyes*. *C.*

C. Turner sale catalogue mentions "artist's proofs" "proofs with autograph" and "prints."

CHARLES TURNER, A.R.A.

50. BOOTH, THOMAS.

After Thomas Ellerby.

Cattle breeder, at Killerby and Warlaby; raised a special breed of shorthorns; died 1835.

Fully to waist, sitting, dir. very slightly r., looking f.; double breasted waistcoat, plain open coat; arms resting on arms of chair, snuff-box in l. hand; curtain background.

11 $\frac{7}{8}$ by 9 $\frac{1}{4}$.

In fine upright upper and lower lettering: "Painted by Tho^s Ellerby, Esq^{re} Engraved by C. Turner, A.R.A." In light open upright capitals: "Thomas Booth, Esq^{re}." In light open gothic: "Warlaby." In fine script: "From a Painting taken by desire of the Members of the Northallerton Market Club." In fine upper and lower italics: "London, Published; June 18, 1833, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*; *G.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs with open letters."

51. BOSANQUET, SAMUEL.

After G. Romney.

Born 1744, died 1806. Lieutenant of Waltham Forest; high sheriff of Essex; governor of the Bank of England.

Nearly w.l., sitting sideways on a chair, with his r. arm leaning on its back, dir. towards l., looking f.; hair powdered, coat fastened by three buttons, light waistcoat, breeches; l. hand on hip, r. hand holding roll of paper; curtain in background r., tops of trees seen through window to l. Arms in centre of inscription space.

17 $\frac{5}{8}$ by 14.

In fine upper and lower italics: "G. Romney Esq^r pinxt C. Turner sculp^t" In light open italic capitals: "Samuel Bosanquet Esq^r" In fine script: "of Forest House in the County of Essex" In fine upper and lower italics: "London Published, Dec^r 2nd 1806, for the Proprietor, by Mess^{rs} Colnaghi & C^o Cockspur Street, Hay Market." *B.M.*; *G.*

52. BOWLES, MISS.

After Sir J. Reynolds.

Jane Bowles, whose parents were friends of Sir George Beaumont, afterwards became Mrs. Palmer, and died in 1812. The original picture, painted by Reynolds in 1775, is now in the Wallace Collection. An interesting story of the painting of this picture is related in Tom Taylor & Leslie's "Life of Reynolds," vol. ii., pp. 134-5.

W.L., a child, sitting on the ground, facing and looking f.; light frock, short sleeves, arms thrown around neck of dog; trees in background. A dotted bordering line round subject.

10 $\frac{3}{4}$ by 8 $\frac{3}{8}$.

Preliminary etching, before the bordering line, inscribed in fine scratched lettering: "Etch'd by R Woodman" *B.M.*

I. The plate finished. In fine upright upper and lower lettering: "Painted by Sir Joshua Reynolds. Engraved by C. Turner." In fine upper and lower italics: "London Published Sept^r 8. 1817, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*; *Mr. E. E. Leggatt*; *Mr. E. Layton.*

II. Line of publication erased; instead, in fine upper and lower italics: "London Pub^d July 14th 1825, by Z. Sweet, 38, Chancery Lane." *Mr. Fritz Reiss.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs before letters"

53. BOWLES, MISS.

After Sir J. Reynolds.

Similar to preceding, smaller.

6 $\frac{1}{8}$ by 4 $\frac{3}{4}$.

In fine upper and lower italics: "Painted by Sir Joshua Reynolds, &c. &c. &c. On Steel Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Miss Bowles." In fine script: "From an Original Picture in the

MRS. SCOTT-WARING AND CHILDREN

1804

AFTER RUSSELL





CATALOGUE OF PORTRAITS

possession of Captⁿ Bowles. Presented to the Society for the Encouragement of Arts Manufactures and Commerce, by R. H. Solly, Esq^r F.R.S. & F.S.A." In fine upper and lower italics: "London, Published May 29, 1824, for the Proprietor N^o 50, Warren St. Fitzroy Square." *B.M.*

C. Turner sale catalogue mentions "artist's proofs", "proofs before letters," and "prints."

54. BRAIDWOOD, WILLIAM (Senr.). *After George Watson.*
To waist, in a square frame, dir. and facing slightly l.; rough hair, white neckerchief, plain dark buttoned coat. Including frame, 13 $\frac{1}{4}$ by 10 $\frac{7}{8}$.

In fine upper and lower italics: "Painted by Geo. Watson Esq^r Engraved by C. Turner." In light open upright capitals: "M^r William Braidwood Sen^r" In fine upper and lower italics: "Edinburgh Published Jan^r 2. 1809, by John Steell N^o 2, Low Terrace." *B.M.*

55. BRANDLING, CHARLES JOHN. *After H. P. Parker.*
Of Gosforth House, Northumberland; M.P. for Newcastle and Northumberland; died 1826.

To knees, sitting, dir. towards r., facing towards f.; short curly hair, white neckerchief, plain dark dress; arms resting on arms of chair. A narrow frame, engraved in line, surrounds the portrait. Arms in centre of inscription space, motto: "Fide et Virtute." 12 $\frac{1}{4}$ by 9 $\frac{3}{4}$.

In slightly thick and thin upright upper and lower lettering: "Painted by H P. Parker. Engraved by C. Turner." In open upright thick and thin capitals: "Charles John Brandling Esq^r M.P." In upper and lower italics: "Newcastle, Published Oct 20, 1820, by H P. Parker, Pilgrim Street." To r. scratched: "Proof" *B.M.; C.*

56. BRAYBROOKE, RICHARD ALDWORTH NEVILLE, 2ND BARON. *After J. Hoppner.*
Born 1750, died 1825. M.P. for Grampound 1774; for Reading 1782; succeeded to the peerage 1797. Provost Marshal of Jamaica; high steward of Wokingham, Berkshire.

To waist, dir. f., facing towards r.; frill, robe over dark coat. 12 by 9 $\frac{7}{8}$.

In fine upper and lower italics: "Painted by J. Hoppner. Esq. R.A. Engraved by C. Turner." In light open upright capitals: "The R^t Hon^{ble} Richard, Lord Braybrooke," In fine script: "Baron of Braybrooke, in the County of Northampton, Lord Lieut^{nt} and Custos, Rotolorum (*sic*), & Vice Admiral of the County of Essex, &c. &c. &c." In fine upper and lower italics: "London, Published Sept^r 10. 1810. by C. Turner. N^o 50 Warren Street, Fitzroy Square." *B.M.; C.*

57-66. BRENTON'S NAVAL HISTORY.

Ten plates to "The Naval History of Great Britain," by Edward Pelham Brenton. London, 1823-25. 5 volumes. 8vo.

They are placed in the order they appear in the book.

57. ST. VINCENT, JOHN JERVIS, EARL. *After Carbonnier.*
Born 1735, died 1823.

Nearly to the waist, an old man, sitting, dir. and facing slightly l.; hat, plain double-breasted coat buttoned up to the throat, star. In centre of inscription space a coronet with sword and bâton crossed in front of it, engraved in line. 5 $\frac{1}{2}$ by 5.

Frontispiece to Vol. I.

CHARLES TURNER, A.R.A.

In fine upright upper and lower lettering: "Painted by Carbonnier. Engraved on Steel by Charles Turner." In light open upright capitals: "The Earl of St Vincent." In fine upright upper and lower: "An Admiral of the Fleet, G.C.B. & General of Marines." In small fine script: "From an Original Picture in the Possession of Cap^m Brenton." In fine upright capitals: "For Cap^m Brenton's Naval History." In small fine italics: "London, Published Dec^r 6, 1822, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*

58. NELSON, HORATIO NELSON, VISCOUNT.
Born 1758, died 1805.

After R. Bowyer.

To waist, dir. f., facing slightly r.; head uncovered, naval uniform, sash, decorations, empty r. sleeve attached to coat. 5 by 4.

Frontispiece to Vol. II.

In light open upright capitals: "Admiral Lord Nelson," In fine upright upper and lower: "Engraved by Turner, from a Drawing by R. Bowyer, Esq^r" In fine italic capitals: "For Cap^t Brenton's Naval History." In fine upper and lower italics: "London, Published Feb^r 1. 1823, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

59. COLLINGWOOD, CUTHBERT COLLINGWOOD, BARON.
Born 1748, died 1810.

To waist, dir. and facing slightly r., looking f.; head uncovered, naval uniform, medal suspended from neck, two medals on l. breast, rigging and sail in background. 4 $\frac{7}{8}$ by 4.

Frontispiece to Vol. III.

In fine upright upper and lower lettering: "Engraved by C. Turner." In light open upright capitals: "Admiral Lord Collingwood," In fine upright capitals: "For Cap^t Brenton's Naval History." In fine upper and lower italics: "London, Published May 1. 1823, by M^r Turner, 50, Warren St^t Fitzroy Square." *B.M.*

60. POLE, SIR CHARLES MORICE, BART.
Born 1757, died 1830.

After Sir W. Beechey.

To waist, dir. f., facing towards r.; bald head, frill, uniform, epaulettes, sash, star. 4 $\frac{3}{4}$ by 4.

Volume III, page 173.

In light open upright capitals: "Admiral Sir Charles M Pole Bar^t K.G.C.B." In fine upright upper and lower: "Engraved by Turner from a Picture by Sir Will^m Beechey, R.A." In fine italic capitals: "For Cap^t Brentons Naval History." In fine upper and lower italics: "London, Published Nov^r 1. 1823, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

61. DUCKWORTH, SIR JOHN THOMAS, K.B.
Born 1748, died 1817.

After Sir W. Beechey.

To waist, dir. towards f., facing and looking towards l.; powdered hair, black neck-cloth, frill, uniform, decorations, sash. 5 by 4.

Volume III, page 519.

In light open upright capitals: "Admiral Sir John Thomas Duckworth," In fine script: "Engraved by Turner, from a Picture by Sir W^m Beechey, R.A." In fine upright capitals: "For Cap^m Brenton's Naval History." In fine upper and lower italics: "London, Published April 1. 1823, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

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62. DE SAUMAREZ, JAMES SAUMAREZ, 1ST BARON.

After C. Carbonnier.

Born 1757, died 1836.

Nearly to waist, dir. towards r., looking f.; uniform, frill, sash, star.

5½ by 5.

Frontispiece to Vol. IV.

In light open upright capitals: "Admiral Sir James Saumarez, B^t G.C.B." In fine upright upper and lower lettering: "Vice Admiral of Great Britain" In fine upper and lower italics: "from an original Picture by Carbonier in the possession of Captain Brenton." In fine upright upper and lower: "Engraved by C. Turner, for Cap^t Brenton's Naval History." In fine upper and lower italics: "London, Published Nov^r 1. 1823, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

63. EXMOUTH, EDWARD PELLEW, 1ST VISCOUNT.

After Sir W. Beechey.

Born 1757, died 1833.

To waist, dir. f., facing slightly upwards to r.; uniform, sash, epaulettes, orders.

5 by 4.

Frontispiece to Vol. V.

In light open upright capitals: "Admiral Lord Viscount Exmouth," In fine upright upper and lower: "Engraved by Turner from a Picture by Sir Will^m Beechey, R.A." In fine italic capitals: "For Cap^t Brentons Naval History." In fine upper and lower italics: "London, Published March 1. 1823. by C. Turner, 50, Warren Str^t Fitzroy Squ^e." *B.M.*

64. COCKBURN, SIR GEORGE, G.C.B.

After C. Turner.

Born 1772, died 1853.

To waist, dir. f., facing and looking slightly r.; black neckerchief, dark double-breasted coat with epaulettes and large buttons.

5½ by 4½.

Volume V, page 163.

In light open upright capitals: "Sir George Cockburn, G.C.B." In light open italic capitals: "Major Gen^l of Marines." In fine upright upper and lower: "Drawn & Engraved by Charles Turner" In fine italic capitals: "For Cap^t Brentons Naval History." In fine upper and lower italics: "London Published Feb^r 1. 1825. by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

65. COCHRANE, SIR ALEXANDER FORRESTER INGLIS.

After Sir W. Beechey.

Born 1758, died 1832.

To waist, dir. and facing towards r., looking f.; white hair, black neckerchief, uniform, frill, sash, epaulette, star; l. hand to waist.

5½ by 4.

Volume V, page 188.

In light open upright capitals: "Admiral The Hon^{ble} Sir Alex^r Inglis Cochrane, G.C.B." In fine upper and lower italics: "From an Original Picture by Sir W^m Beechey R.A." In fine upright upper and lower: "Engraved by C. Turner for Captⁿ Brentons Naval Hist^y" In fine upper and lower italics: "London, Published Aug^t 9 1824, by C. Turner, 50, Warren Str^t Fitzroy Squ^e" *B.M.*

CHARLES TURNER, A.R.A.

66. RAINIER, PETER.

Born ? 1741, died 1808.

To waist, dir. and facing slightly r.; white hair, spectacles with heavy frames, black band round neck, lace frill, uniform with light waistcoat. 5 by 4.

Volume V, page 325.

I. In light open upright capitals: "Peter Rainier Esq^r" In fine upright upper and lower: "Admiral of the Blue." In fine upper and lower italics: "from an original Picture in the possession of the Hon^{ble} Basil Cochrane. London, Published August 1st 1824, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

II. A line of inscription added above the publication line, in fine upright upper and lower: "Engraved by C. Turner, for Cap^t Brentons Naval History." *As issued in the volume.*

67. BRERETON, JOHN, D.C.L.

After S. Lane.

Born 1782, died 1862.

Nearly w.l., sitting, dir. slightly l., facing towards r.; high shirt collar, bands, black gown over plain dark coat; l. arm hanging over arm of chair, r. elbow on arm of chair, scroll in r. hand; book lettered "Homeri Ilias" on his chair beside him, shelves of books and curtain in background. 15 $\frac{5}{8}$ by 12 $\frac{3}{8}$.

In fine upright upper and lower lettering: "Painted by S. Lane, Esq. Engraved by C. Turner, A.R.A." In light open upright capitals: "The Reverend John Brereton, D.C.L. F.A.S." In fine script: "Head Master of the Grammar School, Bedford Engraved at the expense of his pupils." In fine upper and lower italics: "London, Published May 1, 1835, by W. Cribb, 34, King Street, Covent Garden." To l. in fine italics: "Proof" *B.M.; C.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints."

68. BRITTON, JAMES.

After E. Hastings.

To waist, dir. r., facing towards and looking f.; bands, black gown; plain background. 12 by 9 $\frac{7}{8}$.

I. In light open upright upper and lower lettering: "Painted by E. Hastings Engraved by C. Turner." In fine script: "To the Gentlemen Educated by the Rev^d Ja^s Britton, A.M. [from *Rev^d* to *A.M.* in light open italic capitals] This Portrait is humbly dedicated by thier (*sic*) obed^t & faithful Serv^t E. Hastings." In fine upper and lower italics: "London, Publish'd March 1. 1812. by M^r Hastings, N^o 9, Alfred Place, Bedford Square." *Mr. F. B. Daniell.*

II. The date altered from *March 1. 1812.* to "*Dec^r 1. 1812.*" *B.M.; C.; Mr. H.W. Bruton.*

69. BROCKEDON, WILLIAM

After C. Turner.

Born 1787, died 1854. Painter; frequent exhibitor at the Royal Academy and British Institution; illustrated a number of books of views.

Nearly to knees, standing, dir. slightly r., facing slightly l.; dark neckerchief, plain dress, seals hanging from fob; r. hand holding porte-crayon, l. hand supporting book on bank to r.; hills in distance. 10 $\frac{3}{4}$ by 8 $\frac{3}{8}$.

Engraved on steel.

I. Inscription in fine upright upper and lower lettering. Immediately under centre of subject: "Drawn & Engraved by C. Turner A.R.A." Near foot of plate: "London,

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Published Jan^y 23, 1835. by C. Turner 50 Warren Street Fitzroy Square. Mess^{rs} Colnaghi Son & C^o Pall Mall East, and S. Rodwell Bond Street." *B.M.*; *C.*

II. The word "Proof" added to l., in fine italic capitals. *B.M.*

III. With additional inscription. In light open upright capitals: "William Brockedon Esq^{re} F.R.S." In fine script: "Member of the Florentine and Roman Academies of the Fine Arts. Author of the Passes of the Alps &c." *V. and A.*

70. BRODIE, SIR BENJAMIN COLLINS, BART. *After J. J. Halls.*
Born 1783, died 1862; surgeon to George IV, William IV, and Queen Victoria; created a baronet in 1834; President of the Royal Society, and of the Royal College of Surgeons; published a number of works connected with his profession.

To waist, sitting, dir. slightly l., looking f.; white neckcloth and frill, dark buttoned coat; elbows on arms of chair, l. wrist crossed over r., l. hand holding open book.
10 $\frac{7}{8}$ by 9.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering: "Painted by I. J. Halls Esq^r Engraved by C. Turner." In fine script: "B. C. Brodie Esq^r F.R.S. &c. &c. &c." In fine upper and lower italics: "London, Published Sept^r 1. 1821, by C. Turner, 50 Warren S^t Fitzroy Square." *B.M.*

71. BRODRICK, HON. CHARLES, D.D. *After H. Hamilton.*
Born 1761, died 1822; Archbishop of Cashel from 1801.

To waist, sitting, dir. towards l., looking f.; short wig, plain dark coat with high collar. The subject is surrounded by a square border composed of parallel lines. 9 $\frac{5}{8}$ by 8.

In fine upright upper and lower lettering: "Painted by H. Hamilton Esq^r Engraved by C. Turner, Member of the American Academy of Fine Arts." In fine script: "Hon^{ble} Charles Brodrick, D.D. Archbishop of Cashel." In fine upper and lower italics: "London, Published Feb^y 20, 1823, by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints."

72. BROKE, SIR PHILIP BOWES VERE, BART. *After S. Lane.*
Born 1776, died 1841; admiral. Commanded the Shannon, and on June 1, 1813, captured the American frigate Chesapeake.

W.L., standing on ship's deck, dir. towards f., facing towards r.; naval uniform, epaulettes, shoes; r. hand holding ornamented sword point downwards, l. hand pointing downwards towards r.; large flag to l., cannon to r., rigging in upper r. corner.
24 by 14 $\frac{5}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by S. Lane. Engraved by C. Turner." In fine script: "To Captains W. P. Wallis, C. L. Falkiner, & the rest of the Officers and Ships Company of the Shannon, This Portrait of Captain Sir Philip Bowes Vere Broke Bar^t [*Captain to Bar^t* in light open italic capitals] &c. &c. is with Permission Dedicated by their ob^t & hum^{ble} Serv^t C. Turner." In fine upper and lower italics: "London, Pub^d March 25. 1816, by C. Turner, 50, Warren S^t Fitzroy Sq^e" *B.M.*; *V. and A.*

73. BROOKE, JOHN KENWARD SHAW. *After J. Hayes.*
Born 1758, died 1840. Vicar of Eltham, Kent; and Rector of Hurstpierpoint.

Nearly to knees, sitting, dir. very slightly l., looking f.; bands, black gown; r. arm on

CHARLES TURNER, A.R.A.

arm of chair, l. hand holding closed book upright on knee, forefinger between leaves; curtain in background, trees just seen in distance to l. 11 $\frac{5}{8}$ by 9.

Before any inscription. *C.*

In fine upright upper and lower lettering: "Painted by J. Hayes, Esq^r Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published Feb^y 4, 1834, for the Proprietor, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

74. BROOKS, JONATHAN.

After James Lonsdale.

Rector and Archdeacon of Liverpool. Died at Liverpool, where he had worked for more than fifty years, October, 1855.

Nearly w.l., sitting, dir. towards f., facing l.; bands, black gown; elbows resting on arms of chair, r. thumb placed within waistband of gown, l. hand holding small book, forefinger between leaves; two fluted pilasters in background. 15 $\frac{7}{8}$ by 12 $\frac{1}{2}$.

Before any inscription. *Note by Mr. Charrington.*

In fine upright upper and lower lettering: "Painted by James Lonsdale, Esq^r Engraved by C. Turner, A.R.A." In light open upright capitals: "Jonathan Brooks, M.A." In fine script: "Rector of Liverpool, 1829," In fine upper and lower italics: "London, Published July 20, 1830, by M^r Lonsdale, N^o 8, Berner's Street." *B.M.; C.*

75. BROUGHAM AND VAUX, HENRY BROUGHAM, BARON.

After J. Lonsdale

Born 1778, died 1868; Lord Chancellor. Defended Queen Caroline at her trial in 1820.

To knees, standing, dir. f., facing towards l.; white neckerchief, plain dark dress; holding in l. hand and pointing to it with r.: "A Bill For preventing Abuses of Charities." Cloak across back of chair to l., beside which is a table with a bundle of papers and a book upon it. Curtain to r., pilaster to l. 17 $\frac{7}{8}$ by 14 $\frac{1}{8}$.

In fine upright upper and lower lettering: "Engraved by Charles Turner." In open upright capitals with a line along the centre of each letter: "Henry Brougham, Esq^r M.P. & F.R.S." In fine script: "From an original Painting by Lonsdale at Brougham Hall presented to his Family by the Independant (*sic*) Freeholders of Westmoreland in 1821" In fine upper and lower italics: "London, Pub^d Jan^y 21, 1822 [the final figure altered from a 1] by C. Turner, 50, Warren Street, Fitzroy Square." To r., in upper and lower italics: "Proof" *B.M.; C.*

C. Turner sale catalogue mentions "artist's proof," and "proof prints."

BROUGHTON, LORD. *See* HOBHOUSE.

76. BRUCE, SIR EDWARD, K.C.B.

After J. Northcote.

Evans's "Catalogue of Portraits," No. 13045, says: "Born 1773, died 1843. Vice Admiral; Commander at the Nore; died at Sheerness; buried at Farnham, Hants."

To waist, dir. f., facing towards r.; rough hair, side whiskers, black neckcloth, uniform with epaulettes. 10 $\frac{3}{4}$ by 9.

Engraved on copper.

Before any inscription. *Truman Sale, April 27, 1906.*

In fine upright upper and lower lettering: "Painted by J. Northcote Esq^r R.A. Engraved by C. Turner." In fine script: "Edward Bruce, C.B. & K. of 3^d C. of R. M. O. of W. N. Captain of His Majesty's Ship Impregnable at the memorable Victory of Algiers, on the 27th of August 1816." In fine upper and lower italics: "London, Published Oct^r

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20. 1817, by C. Turner, 50, Warren Street, Fitzroy Square." *B. M.; G; Mr. H. W. Bruton; Dr. J. S. Foulle.*

77. BRUNEL, SIR MARK ISAMBARD.

After J. Northcote.

Born 1769, died 1849; eminent engineer. Constructed the Thames Tunnel 1825-1843; knighted 1841.

Nearly w.l., sitting, dir. towards f., looking slightly l.; dark dress, coat edged with fur; leaning towards r., with hands on mechanical drawings on table, on which also lie books and model of engine. 17 $\frac{1}{4}$ by 13 $\frac{7}{8}$.

Engraved on copper.

Masked proof. *V. and A.*

I. In fine upper and lower italics: "Painted by James Northcote Esq^r R.A. Engraved by C. Turner." In light open upright capitals: "Mark Isambard Brunel Esq^r F.R.S." In fine script: "Author of the Block Machinery in His Majesty's Dock Yard at Portsmouth, and of other eminent works belonging to the British Government, &c. &c. Dedicated by permission, to the R^t Hon^{ble} Lord Viscount Melville, First Lord of the Admiralty, &c. &c. &c. by his Lordship's most ob^t & hum^{ble} S^t Cha^s Turner." In fine upper and lower italics: "London, Pub^d March 30. 1815, by C. Turner, 50, Warren St, Fitzroy Square."

II. With couplet added above dedication, in fine script:

"Whose public works will best attest his fame
Whilst private worth adds value to his name." *B.M.*

III. The lettering of title line made thick and thin, and a line added along the centre of each letter. The couplet "Whose public . . . his name" erased. *G.*

78. BUCHAN, DAVID STEUART ERSKINE, 11TH EARL OF.

After G. Watson.

Born 1742, died at Dryburgh Abbey 1829. Founder of the Society of Antiquaries of Scotland 1780; biographical and scientific writer.

To waist, dir. slightly r., facing f.; rough hair, plain dark coat fastened by one button; neither hand seen. 13 $\frac{5}{8}$ by 10 $\frac{7}{8}$.

In fine upper and lower italic lettering: "Painted by G. Watson Esq^r Published March 14. 1807, by John Steell Carver Gilder & Printseller, N^o 2, Terrace Edingbro. Engraved by C. Turner." In fine script: "This Print of the Right Hon^{ble} The Earl of Buchan [from *Right* to *Buchan* in light open italic capitals] &c &c. is humbly inscribed to the Right Hon^{ble} the Lord Chancellor of England, and the Right Hon^{ble} the Lord Advocate of Scotland by their Lordship's most ob^t Serv^t John Steell." *B.M.*

BUCKINGHAM, GEORGE VILLIERS, 1ST DUKE OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 443.

79. BUCKNER, JOHN, D.D.

After L. F. Abbott.

Born 1734, died 1824. Rector of St. Giles's in the Fields; Bishop of Chichester 1797.

To knees, sitting, dir. towards r., looking f.; short wig, bands, ecclesiastical robes; r. arm on arm of chair, l. hand holding college cap on knee; curtain in background, church steeple in distance to r. Arms in centre of inscription space. 17 $\frac{3}{4}$ by 14 $\frac{1}{4}$.

Before any inscription and before the arms. *G.*

I. Arms added. In light open upright upper and lower lettering: "Painted by L. F.

CHARLES TURNER, A.R.A.

Abbott Esq^r Engraved by Charles Turner" In fine script: "The Right Rev^d John Buckner L. L. D." In light open italic capitals: "Lord Bishop of Chichester." In fine upper and lower italics: "London Published by R. Cribb. 288. Holborn 28th Oct^r 1804." *B.M.*

II. The inscription strengthened and made thick and thin. The open italic capitals filled in with a pattern. *C.*

BUD OF PROMISE. *See FANE, No. 192.*

80. BUDDICOM, ROBERT PEDDER. *After James Lonsdale.*
Born 1780, died 1846. Principal of St. Bee's College. Theological writer.

To knees, standing, dir. and facing towards l., l. eye looking to f.; bands, black gown; l. arm by his side, ring on little finger; r. hand on large open book supported on three other books on table l.; pillar on pedestal, and curtain, in background to r.

16 $\frac{1}{8}$ by 12 $\frac{5}{8}$.

In fine upright upper and lower lettering: "Painted by James Lonsdale, Esq^r Engraved by C. Turner, A.R.A." In light open upright capitals: "Robert Pedder Buddicom, M.A. F.A.S." In fine script: "Minister of S^t Georges, Everton. 1833." In fine upper and lower italics: "London, Published Nov^r 6, 1833, by M^r Turner, 50, Warren Street, Fitzroy Square." To l.: "Proof" *B.M.*; *C.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints."

81. BUNBURY, SIR THOMAS CHARLES. *After Samuel Lane.*
Born 1740, died 1821. Succeeded to the baronetcy 1764; M.P. for Suffolk; married Lady Sarah Lennox 1762; divorced 1776.

To waist, sitting, dir. and facing towards r.; white neckerchief, coat with square patterned buttons, fastened by one button, light waistcoat; l. hand placed within waistcoat; curtain background.

11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

Touched engraver's proof, not quite finished. *C.*

Masked proof. *Truman Sale, April 27, 1906.*

Before any inscription. *C.*

I. In fine upright upper and lower lettering: "Painted by Sam^l Lane. Engraved by C. Turner." In fine script lettering: "Sir Thomas Charles Bunbury Bar^t" In fine italic upper and lower lettering: "London Pub^d May 10th 1819 by C. Stocking, & Sold by Hurst & C^o 90 Cheapside; Colnaghi & C^o Charing Cross, & Tho^s Clay Ludgate Hill." *B.M.*; *Mr. J. S. Earle*; *C.*; *Mr. H. W. Bruton.*

II. The line of title "Sir Bar^t" strengthened and made thick and thin. *C.*

82. BURDETT, SIR FRANCIS. *After C. Renrut [Turner spelled backwards].*
Born 1770, died 1844. Married Sophia Coutts 1793; M.P. for Boroughbridge; Middlesex (which election was disputed and involved heavy expenses); and Westminster; imprisoned politically 1810 and 1820; at the time of his death M.P. for North Wilts.

A few months before the print was published Sir F. Burdett had been unseated for Middlesex; and at the election which ensued, he lost the seat by five votes.

To waist, in an oval, dir. f., facing r.; high shirt collar, white neckerchief, coat open.

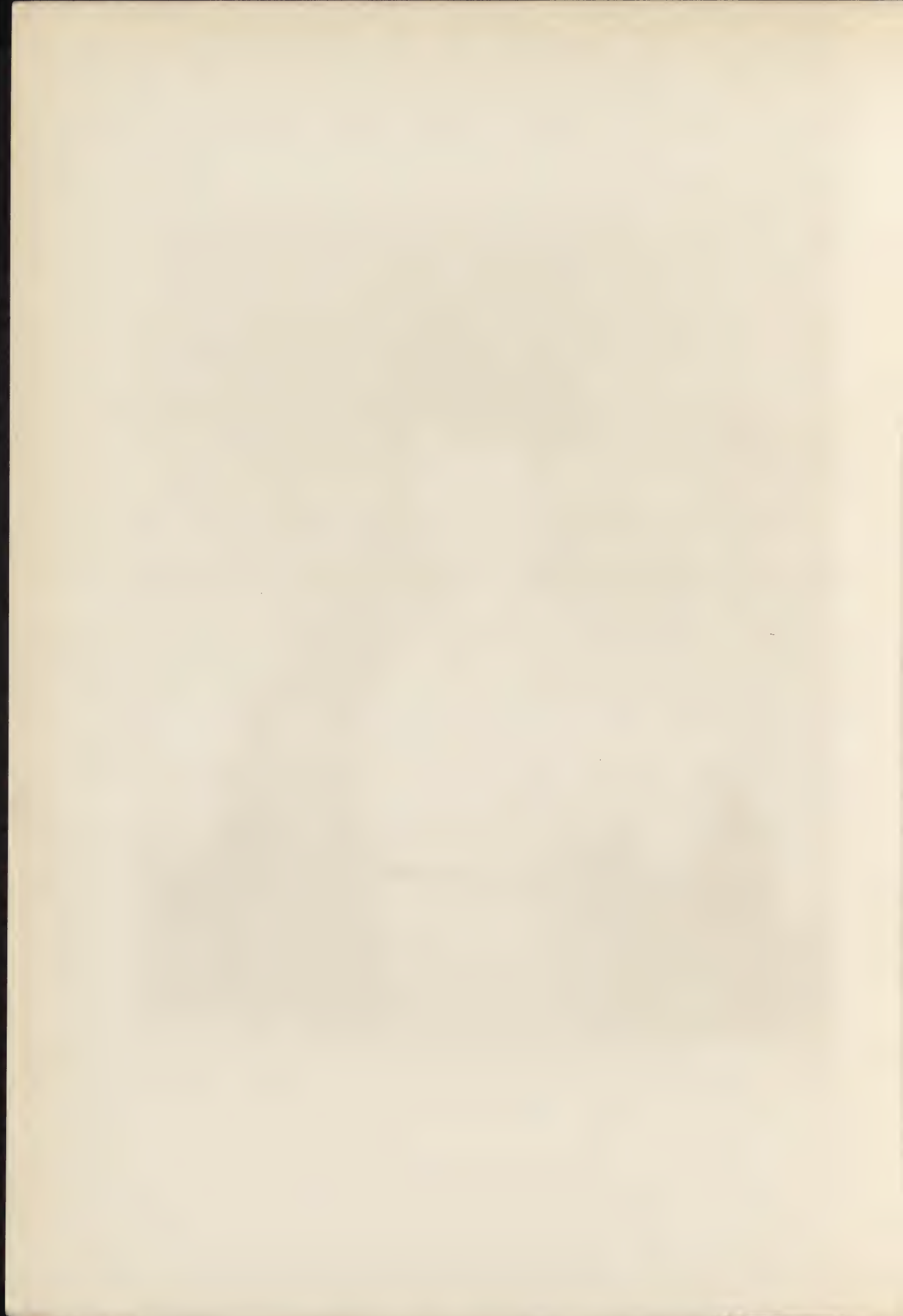
15 by 11 $\frac{7}{8}$.

Engraved on copper.

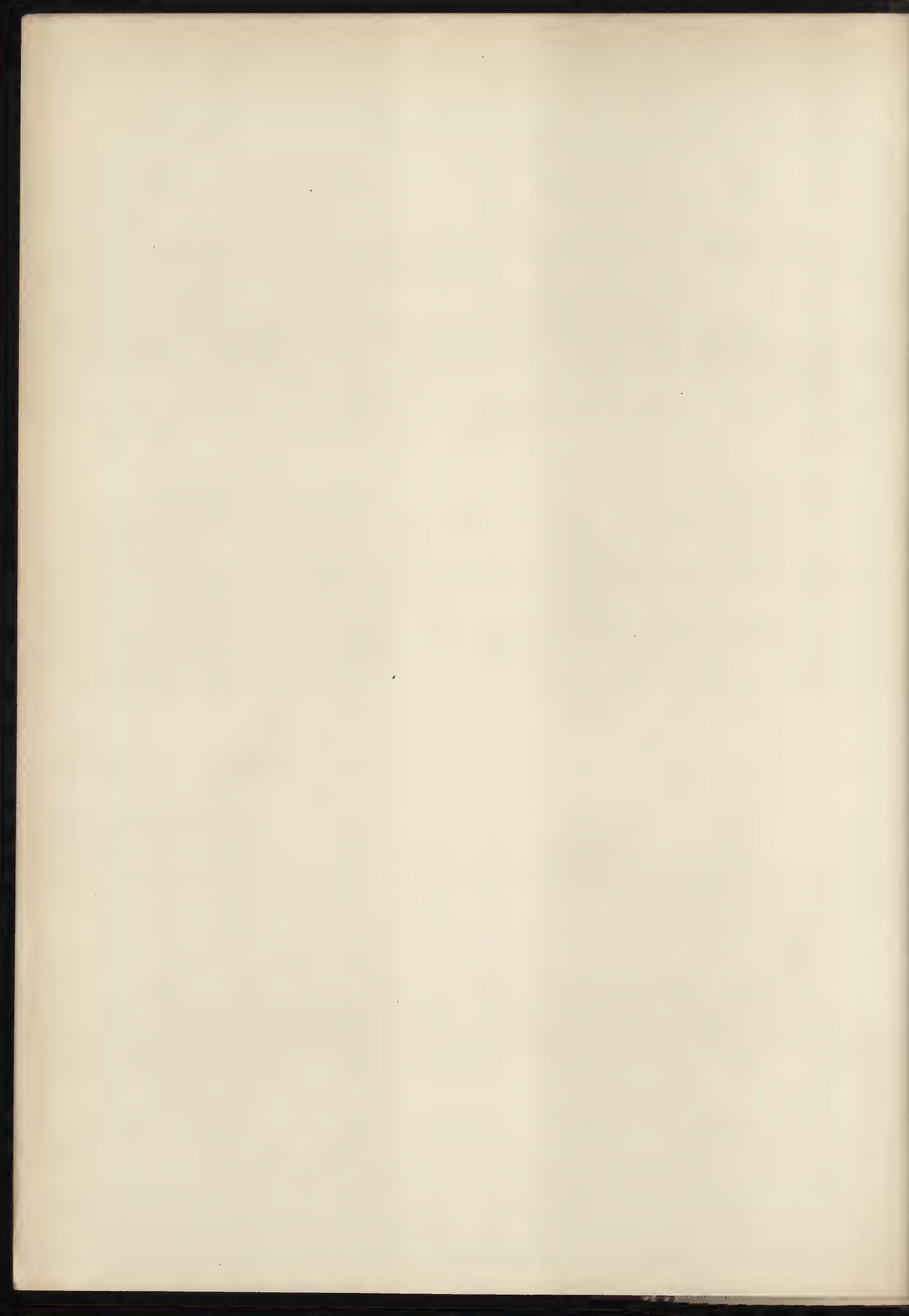
MRS. ROSOMAN MOUNTAIN

1804

AFTER MASQUERIER







CATALOGUE OF PORTRAITS

I. In light open upright upper and lower lettering: "C Renrut pinx^t C Turner sculp^t" In fine scratched upper and lower italics under centre of subject: "London Pub^{td} for the proprietor Jan^y 12th 1805 N^o 50 Warren S^t Fitzroy Sq^r" In large light open scratched script: "Sir Francis Burdett Bar^t" *C.*

II. The title line erased, and re-inserted in large thick and thin engraved script. *B.M.*; *Mr. H. W. Bruton*; *Mr. Burdett-Coutts*.

83. BURLAND, —, D.D.

After J. Graham.

Nearly w.l., sitting, dir. and facing towards r., looking f.; bands, black gown; r. hand holding thin folded book on knee, l. arm on table to r. on which are ink-bottle and book; curtain in background.

15 $\frac{5}{8}$ by 12 $\frac{1}{2}$.

Engraved on steel.

In light open upright upper and lower lettering: "Painted by J. Graham, Esq. Engraved by C. Turner, A.R.A." In fine upper and lower italics: "Liverpool, Published March 4, 1839, by M^r Burland, N^o 1, Church Street." *B.M.*

BURNEY, FANNY. *See* D'ARBLAY.

84. BUSBY, WILLIAM BEAUMONT, D.D.

After H. Edridge.

Born 1760, died 1820.

Nearly w.l., sitting, dir. towards l., looking f.; dark buttoned coat, apron; r. knee crossed over l.; hands supporting large open book on knee, shelves of books in background to l., curtain to r.

10 $\frac{7}{8}$ by 8 $\frac{5}{8}$.

Before any inscription. *Note by Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by H. Edridge Esq^r A R A. Engraved by C. Turner." In light open upright capitals: "The Rev^d Will^m Beaumont Busby, D.D." In fine script: "Dean of Rochester." In fine upper and lower italics: "London, Published March 1st 1821, by C. Turner, 50, Warren Str^t Fitzroy Square." To r.: "Proof." *B.M.*; *C.*; *Mr. H. W. Bruton*.

85. BYRON, GEORGE GORDON BYRON, 6TH BARON.

After Lady Caroline Lamb.

Born 1788, died 1824; poet.

Head and shoulders, dir. slightly l., facing almost in profile l.; head uncovered, Vandyck collar, slashed sleeve.

2 $\frac{5}{8}$ by 2 $\frac{1}{8}$.

I. In small upright upper and lower: "Engraved by C. Turner, Mezzotinto Engraver in Ord^y to His Majesty." Beneath, in faintly scratched script: "Etched by David Lucas 1821" *Mr. E. E. Leggatt*.

II. The scratched lettering erased. With additional inscription in slightly thick and thin lettering. In open upright capitals: "The Right Hon^{ble} Lord Byron" In script: "From a Miniature Painted by the" In upright capitals: "Hon^{ble} Lady Caroline Lamb." In small upper and lower italics: "London Published Oct^r 20. 1825, by Lupton Relfe Book-seller, Cornhill." *B.M.*

86. BYRON, GEORGE GORDON BYRON, 6TH BARON.

After W. E. West.

To waist, dir. l., facing towards f.; head uncovered, open collar, cloak thrown around shoulders and held in front of him by r. hand. A line border around the portrait.

10 $\frac{1}{4}$ by 8 $\frac{1}{2}$.

CHARLES TURNER, A.R.A.

Before any inscription, and before the border. *Sale at Christie's, Feb. 19, 1907.*

I. In fine italic upper and lower lettering under centre of line engraved border: "London Published Nov^r 8th 1826 by Paul Colnaghi and Son Pall Mall, East." *B.M.; C.*

II. The date altered to: "Jan^y 1st 1826" (*sic*). With additional lettering. To l., in fine upright upper and lower lettering: "Painted by W. E. West, Esq^r at Pisa in 1822." To r. in the same lettering: "Engraved by C Turner Mezzotinto Engraver in Ordinary to His Majesty & Member of the American Academy of Fine Arts. from the Original Picture." Facsimile of autograph: "Noel Byron" In script lettering, slightly thick and thin: "To Iohn C. Hobhouse, Esq^r M.P. F.R.S. This Portrait of Lord Byron [these two last words in upright square letters, filled in with horizontal lines] is most respectfully dedicated By His Obliged & humble Servants Colnaghi, Son & Co" To l. in fine upper and lower italics: "Proof".

III. The word *Proof* erased. *B.M.*

87. BYRON, GEORGE GORDON BYRON, 6TH BARON.

After R. Westall.

To waist, sitting, dir. and facing l.; head uncovered, collar of shirt fastened by brooch, plain dark dress; l. hand on knee, r. elbow leaning on rock to l., hand to chin; rock in background. 11 $\frac{1}{4}$ by 8 $\frac{3}{4}$.

I. In fine small upper and lower italic lettering: "Painted by R. Westall Esq^r R.A. Engraved by C. Turner" In fine script: "The Right Hon^{ble} Lord Byron" In fine small upper and lower italics: "London: Pub^d May 20. 1814, by the proprietor, Charlotte Street, Fitzroy Square." *B.M.; Mr. H. W. Bruton.*

II. The inscription slightly strengthened; the script lettering made slightly thick and thin. *B.M.*

III. The script lettering still further strengthened. The line of publication erased; instead, in upright upper and lower thick and thin lettering: "London, Published July 15, 1815, by A. Molteno, 29, Pall Mall." *C.*

88. CALCRAFT, JOHN.

After James Lonsdale.

Born 1766, died 1831. Of Rempston Hall, Dorsetshire; M.P. for Wareham, Rochester, and Dorset; Paymaster-General 1828-30.

To knees, standing, dir. f., facing towards l.; black neckcloth, plain dark buttoned coat, cloak around shoulders and held up by r. arm; l. arm by his side, high hat in hand; tree beside him on l., trees in distance to r. 16 $\frac{3}{8}$ by 12 $\frac{3}{4}$.

Engraved on copper.

Before any inscription. *C.*

I. In fine upright upper and lower lettering: "Painted by James Lonsdale, Esq^r Engraved by C. Turner, Mezzotinto Engraver in Ord^y to His Majesty." In light upright open capitals: "John Calcraft, Esq^r M.P." In fine upper and lower italics: "London, Pub^d May 22nd 1826, by Mess^{rs} Paul Colnaghi Son & Co Pall Mall, East."

II. The light open upright capitals made thick and thin. *B.M.; C.*

89. CALEDON, DU PRÉ ALEXANDER, 2ND EARL OF.

After R. Rothwell.

Born 1777, died 1839; succeeded 1802. Was the first governor of the Cape of Good Hope when it was ceded to Great Britain.

To waist, dir. and facing towards f.; high linen collar, black neckerchief, large cloak with broad collar. The subject is arched at top. 10 $\frac{3}{8}$ by 8 $\frac{1}{2}$.

CATALOGUE OF PORTRAITS

In light open upright capitals: "Painted by R. Rothwell, Esq^r Engraved by C Turner, A.R.A. Dupré Earl of Caledon, K.P. &c. &c. &c." In fine upper and lower italics: "London Published March 24th 1840, for the Proprietor, by M^r Turner, N^o 50, Warren S^t Fitzroy Square." *B.M.*

90. CAMERON, COL^L JOHN.

Born 1771, died 1815. Fell at Waterloo.

To waist, in a square frame engraved in line, turned in profile to l.; Highland uniform, medals and bars; battle in distance. Arms in centre of inscription space rising into frame, mottoes: "Arriverete", "Pro Rege Et Patria", "Maya".

Inside frame, 10 $\frac{1}{4}$ by 8 $\frac{3}{8}$.

In light open upright capitals: "Colonel John Cameron" In fine script: "of the 92^d Highland Regiment, K.T.S. who fell in the memorable Battle of Waterloo, as described in the following Dispatch. Extract [this word in fine italic capitals]. 'Orville, June 29th 1815. "Your Lordships will see in the inclosed Lists the names of some most valuable Officers lost to His Majesty's [the two last words in fine italic capitals] Service. Among them I cannot avoid to mention Colonel Cameron of the 92^d Reg^t and Colonel Sir H. Ellis of the 23^d Reg^t to whose Conduct I have frequently called your Lordships [*sic*] attention, and who at last fell distinguishing themselves at the head of their brave Troops which they commanded. Notwithstanding the glory of the occasion, it is impossible not to lament such men, both on account of the Public & as friends. Wellington.'" In fine upper and lower italics: "London, Published Dec^r 28. 1815, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.*; *C.*

91. CAMPBELL, COL^L H.

After Benjamin Marshall.

Aide-de-camp to George III.

To waist, in a square mezzotinted border, dir. and facing l.; wearing black beaver hat, and plain dark coat.

11 $\frac{1}{4}$ by 9 $\frac{1}{4}$.

Engraved on brass.

Early proof; before any inscription, and with the bottom edge of border left rough. *B.M.*

The plate finished. In open upright, thick and thin, upper and lower lettering: "Benjⁿ Marshall pinxt C. Turner sculp^t" In upright filled-in capitals: "Col^L H. Campbell." In thick and thin script: "Aid (*sic*) de camp to His Majesty." In small upper and lower italics: "London, Published March 25. 1806. by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*

92. CAMPBELL, SIR ILAY, BART.

After John Partridge.

Born 1734, died 1823. Solicitor-General for Scotland 1783; Lord President of the Court of Session 1799-1808; created baronet 1808; styled Lord Succoth.

Nearly w.l., sitting, dir. and facing f.; short wig, ruffs, plain black dress, coat fastened by two buttons, seal hanging from fob; r. knee crossed over l., arms on arms of chair, spectacles in l. hand, r. hand on knee and holding paper; mace, inkstand, pen and paper on table l., cloak on r.; curtain and pillar in background.

17 $\frac{3}{8}$ by 14.

In fine upper and lower italics: "Painted by John Partridge. Engraved by Charles Turner." In fine script: "Sir Ilay Campbell Bart^t Late Lord President of the College of Justice in Scotland." In fine upper and lower italics: "London, Published Jan^y 21, 1822, by M^r Partridge, N^o 9 Mount Street, White Chapel Road, M^r Colnaghi, Cockspur Street, & M^r Finley, Glasgow." To r., in fine italics: "Proof" *B.M.*

C. Turner sale catalogue mentions "artist's proofs," "proof prints," and "prints."

CHARLES TURNER, A.R.A.

93. CAMPBELL, L^t GEN^l SIR JAMES, BART. *After H. Thompson.*
Born 1763, died 1819. Served in India, Ireland, and Sicily; Governor of the Ionian Islands, 1814-16. Made a baronet the year before his death.

To waist, dir. f., facing towards r.; black neckcloth, frill, uniform, l. thumb within scarf which passes round waist; cannon firing in distance to l. The subject is surrounded by a frame of lines. Within frame, 13 $\frac{1}{4}$ by 10 $\frac{3}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by H. Thompson Esq^r R.A. Engraved by C. Turner." In light open upright capitals: "L^t General James Campbell" In fine script: "of Inverneil in Argyllshire, Governor & Commander in Chief of the Ionian Islands &c. &c. &c." In fine upper and lower italics: "London, Pub^d Sept^r 8. 1815, by C. Turner, 50, Warren St Fitzroy Square." *B.M.; C.*

94. CAMPBELL, JOHN. *After David Martin.*
Died 1801.

To waist, sitting, dir. r., facing more towards f.; wig, lace cravat with long ends, judge's robes. The surface of the plate, beyond the subject, is covered with a tint of horizontal lines. 12 $\frac{5}{8}$ by 9 $\frac{5}{8}$.

In light open upright capitals: "Painted by David Martin. Engraved by C. Turner. John Campbell Esq^r of Stonefield." In fine script: "Lord of Justiciary, and one of the Senators of the College of Justice, &c. &c. &c." In fine upper and lower italics: "London, Published Dec^r 1. 1811. by C. Turner, Warren St Fitzroy Square." *B.M.*

95. CANNING, GEORGE. *After Sir T. Lawrence.*
Born 1770, died 1827; statesman. Prime Minister, April, 1827. Friend of Sir Walter Scott.

W.L., standing, dir. and facing f.; plain dark dress, arms folded; unoccupied benches behind him with, on the lowest, his hat, coat, and despatch box. 23 by 14 $\frac{1}{8}$.

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, P.R.A. Principal Painter in Ordinary to His Majesty, &c. &c. &c. Engraved by Charles Turner, A.R.A. Mezzotinto Engraver in Ordinary to His Majesty, &c. &c." In fine upper and lower italics at foot of plate: "Pall Mall East, London, Published April 9, 1829, by Mess^{rs} Colnaghi Son & C^o Printsellers to the King, &c. &c." *Dr. J. S. Foulle.*

II. Printer's name added to r. in fine italics: "Printed by J. Lahee." *B.M.*

III. With additional inscription. In fine script: "To the Viscountess Canning" In light open gothic: "This Portrait of" In light open upright capitals: "The Right Hon^{ble} George Canning, M.P. &c. &c. &c." In fine script: "is most respectfully dedicated by Her Ladyship's very humble & obliged Serv^t Colnaghi Son & Co" To l. in fine italics: "Proof" To r., for *Printed by J. Lahee.* read "Printed by W. Chatfield" *Sale at Sotheby's, April 10, 1905.*

IV. The script, gothic, and upright capital lettering strengthened and made slightly thick and thin. The word *Proof* erased. *Mr. F. B. Daniell.*

V. The printer's name erased.

96. CANNING, GEORGE. *After Sir T. Lawrence.*
Nearly to knees, sitting, dir. and facing f.; plain dark dress, buttoned coat; l. elbow on edge of table to r., l. hand raised and almost touching cheek; curtain background. 11 $\frac{7}{8}$ by 9 $\frac{1}{8}$.

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Prin-

CATALOGUE OF PORTRAITS

cial Painter in Ordinary to His Majesty, P.R.A. &c &c Engraved by Charles Turner
Mezzotinto Engraver in Ordinary to His Majesty &c. &c." *Sale at Puttick's, Nov^r 30, 1906.*

II. With additional inscription. In fine script: "To His Most Excellent Majesty This Portrait of" In light open upright capitals: "The Right Honorable George Canning, M.P." In fine script: "First Lord of the Treasury, &c. &c. &c. Is by His Gracious Permission Dedicated By His Majesty's very humble Subjects and obliged Servants Colnaghi Son & C^o" In fine small italics: "Pall Mall East, London, Pub^d July 20, 1827, by Colnaghi, Son & C^o Printsellers to His Majesty, M^r Turner, N^o 50, Warren Street, Fitzroy Square, in Paris by Giraldon, Bovinet Passage, Vivienne, N^o 26, and Mess^{rs} Allen, Printsellers, Dublin." To l. in fine italics: "Proof" *B.M.; V. and A.*

III. The inscription slightly strengthened; a second line added on the r. of each letter of the upright open capitals. The word *Proof* erased. *G.*

IV. The plate retouched. The entire inscription erased. The line of publication re-engraved as in State II; but for *Pall Mall East, London, Pub^d July 20, 1827, by* read "Pall Mall East, Published by" *Sale at Christie's, March 28, 1905.*

V. The remainder of the inscription restored in imitation of that in State II. *B.M.*

VI. The inscription strengthened, and the word *Proof* erased, in imitation of State III. *C.; Mr. J. Charrington.*

NOTE. The words of the inscription in State V are not in exactly the same position to one another as in State II; and to distinguish between the states it will be sufficient to mention that in State II a verticle line drawn downwards from the r. lower corner of the subject would leave the word "Son" of the dedication signature "Colnaghi Son & C^o" entirely on the l. of that line; while in State V the line would cut through the first stroke of the letter *n*.

CAPEL, LADY ELIZABETH. *See* MALDEN.

97. CARPUE, JOSEPH CONSTANTINE.

After Charles Turner.

Born 1764, died 1846; anatomist. Surgeon to the Duke of York's School, Chelsea; advocate of vaccination.

Nearly w.l., sitting, dir. and facing towards r.; dark dress, dark stockings, l. knee crossed over r., r. arm on arm of chair, l. hand on table to r. on which are books, writing materials, and watch; fluted pillar and curtain in background, landscape in distance to r. 16 $\frac{7}{8}$ by 12 $\frac{1}{2}$.

Engraved on copper.

Before any inscription. *Mr. F. B. Daniell.*

In fine upright upper and lower lettering under centre of subject: "Painted & Engraved by C. Turner." In light open upright capitals: "J. C. Carpue Esq^r F.R.S." In fine upper and lower italics: "London, Pub^d May 20. 1822, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.; C.; V. and A.*

98. CARR, JOHN.

After J. Hastings.

Born 1786, died 1833.

To knees, sitting, dir. towards r., facing towards f.; high shirt collar, white neckerchief, black robe over plain dark dress; l. hand on knee, r. hand holding closed book upright on knee; shelves of books in background to r. 9 $\frac{1}{8}$ by 7 $\frac{1}{4}$.

Engraved on steel.

CHARLES TURNER, A.R.A.

In fine upright upper and lower lettering: "Painted by J. Hastings Esq. Engraved by C. Turner A.R.A." In light open upright capitals: "The Rev^d John Carr, M.A." In fine script: "late Fellow of Trinity College, Cambridge, Master of the Grammar School Durham, and Professor of Mathematics in the University of Durham." In fine upright capitals: "Ob^t 1833. Æ^r 47." In fine upright upper and lower: "London. Published Sep^r 1st 1836 for the Proprietor by M^r C. Turner, N^o 50. Warren St^t Fitzroy Square." To l. in fine italic capitals: "Proof." *B.M.; C.; Mr. H. W. Bruton.*

99. CARREL, GENERAL.

To knees, standing, dir. and facing towards l., looking f.; curly hair. 13½ by 10½.

Engraved on copper.

An early engraver's proof; the body portion quite unfinished, the head nearly finished. *B.M.*

100. CARTWRIGHT, JOSEPH.

After T. Phillips.

Died 1811.

Nearly to knees, sitting, dir. towards r., looking f.; short wig, bands, black gown; arms on arms of chair, r. hand holding book on knee, forefinger placed between leaves; shelves of books and curtain in background. 14 by 11.

In light open upright upper and lower, and upper, lettering: "Painted by T. Phillips Engraved by C. Turner. The Rev^d Joseph Cartwright A.B. late Vicar of Dudley," In fine script: "and one of His Majesty's Justices of the Peace for the Counties of Worcester & Stafford" In fine upper and lower italics: "London, Published March 1. 1813, by C. Turner 50 Warren Street, Fitzroy Square." *B.M.; C.*

CASTLEREAGH, ROBERT, VISCOUNT. *See LONDONDERRY.*

101. CATHCART, ROBERT.

After Sir H. Raeburn.

Nearly w.l., sitting, facing and looking f.; frill, dark coat; hands placed on open book, supported on another book, which lies on table before him to r., ring on r. little finger; curtain in background. 16 by 12¾.

In light open upright upper and lower, and upper, lettering: "Painted by H. Raeburn Esq^r A.R.A. Engraved by Cha^s Turner. Robert Cathcart of Drum," In fine script: "Writer to the Signet Born 22-June-1773—died 18-November, 1812." In fine upper and lower italics: "Edinburgh Pub^d August 14th 1813, by M^r Constable." *B.M.; Mr. J. Charrington.*

102. CHAMPION, ANTHONY.

After Benjamin Wilson.

Born at Croydon. Poet.

To knees, standing, dir. slightly l., looking f.; short wig, frill and ruffles, plain dark dress; l. arm by his side, r. arm on cloak on table to l., on which are writing materials and two books, scroll in r. hand. 17½ by 13½.

Before any inscription. *C.*

In fine upper and lower italic lettering: "Benj Wilson Pinxt Anno 1766. Cha^s Turner Sculp^t" In light open upright capitals: "Antonius Champion," In fine script: "Domus hujusce Socius Natus 5^{ta} die Mens. Febr. 1725. Obiit 22^{do} die Mens. Febr. 1801. Desideratissimus. Tabulam hanc, Ob beneficia in illum collata, Sumptibus suis ære incidi curavit Societas Medii Temple." In fine upper and lower italics: "London, Published Dec^r 1. 1807, by the Engraver, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.*

CATALOGUE OF PORTRAITS

103. CHANTREY, SIR FRANCIS LEGGATT. *After Sir H. Raeburn.*
Born 1781, died 1842. Of humble origin; rose to eminence as a sculptor; knighted 1835.

To waist, dir. f., facing towards l.; head nearly bald, frill, plain dark coat and vest.
9 $\frac{7}{8}$ by 8 $\frac{1}{4}$.

Engraved on steel.

I. In fine upright capitals: "Painted by Sir H^y Raeburn. Engraved by C. Turner, A.R.A." Facsimile of autograph to l.: "F Chantrey" In fine upright capitals: "London: Published Feb^y 2, 1843, by M^r Turner, 50, Warren St. Fitzroy Square." *V. and A.*

II. With additional inscription. In fine script: "This Plate of Sir Francis Chantrey, [the last three words in light open upright capitals] R.A. &c. &c. &c. Is with permission dedicated to Lady Chantrey, by her Ladyship's obedient hum^{ble} Servant" In facsimile of autograph: "C. Turner." *B.M.*

CHARLES, PRINCE OF WALES. *See* PORTRAITS OF ROYAL PERSONAGES. No. 470.

CHARLES II. *See* PORTRAITS OF ROYAL PERSONAGES. No. 473.

104. CHARLES X OF FRANCE. *After Sir T. Lawrence.*
Born 1757, died 1836. Brother of Louis XVI; ascended the throne of France 1824; deposed 1830. Died at Goritz.

W.L., standing, dir. f., facing slightly r.; French marshal's uniform, orders, sash; cocked hat on l. arm, r. arm by his side; three curved steps and curtain behind him, palace in background to l. Seven bordering lines surround the subject. 24 $\frac{7}{8}$ by 16 $\frac{3}{8}$.

Artist's proof, before the bordering lines. *C. Turner sale catalogue.*

Artist's proof, with the bordering lines. *C. Turner sale catalogue.*

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, P.R.A. Principal Painter in Ordinary to His Majesty. Engraved by Charles Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine upper and lower italics near foot of plate: "London, Published May 10, 1828, by M^r Turner, 50, Warren Street, Fitzroy Square." To r. "Printed by J. Lahee." *B.M.; C.*

II. With title in open and italic lettering. Dedicated to George IV. "London, Published June 24th 1829 by Colnaghi Son & Co. Printsellers to the King Pall Mall East." French publisher's address also. *Note by Dr. Singer, Dresden.*

At the Charles Turner sale, in February 1858 (lots 72-74) were sold: "17 artist's proofs before the border", "5 artist's proofs with the border", and "6 proofs before letters."

105. CHARLOTTE, PRINCESS.

Born 1796, died 1817; daughter of George IV. Married Prince Leopold of Saxe-Coburg, May, 1816.

To waist, dir. f., facing towards l.; three roses in hair, low-necked dress cut square and edged with lace, high waist-band with brooch, jewel suspended at throat, a miniature of the Prince Leopold also suspended from neck. The portrait is in an oval which rests on a tablet on which is a representation of the apotheosis of the Princess. The mezzotint work covers almost the whole plate. 13 $\frac{3}{4}$ by 9 $\frac{7}{8}$.

At top of entablature, in upright open thick and thin capitals: "Her R.H. Princess Charlotte of Saxe Coburg" In fine upright capitals on base of tablet: "Born Jan^y 7. 1796. Married May 2. 1816. Died Nov^r 6. 1817." Beneath, in fine upper and lower

CHARLES TURNER, A.R.A.

italics: "Engraved by C. Turner, from an original Drawing by a Lady. London Pub. Dec^r 25. 1817, by C. Turner, 50, Warren St Fitzroy Square." *B.M.*; *C.*

CHARLOTTE, PRINCESS. *See* APOTHEOSIS OF PRINCESS CHARLOTTE. Catalogue of Subjects, No. 719. *After A. W. Devis.*

106. CHASE, PHILANDER. *After J. G. Strutt.*
Born 1775, died 1852.

To waist, dir. and facing towards r., dark hair, dark dress; l. arm on edge of closed book, hand holding paper lettered: "Appeal on behalf of the Diocese of Ohio in the Western Territory"; r. hand on l. wrist, 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

I. In fine upper and lower italics: "Engraved by C. Turner, from a Painting by J. G. Strutt, presented to the Theological Seminary in the Diocese of Ohio, by Contributors in England to the said Seminary—1824." In light open upright capitals: "The Right Reverend Philander Chase, D.D." In fine script: "Bishop of the Protestant Episcopal Church in the State of Ohio." In fine upper and lower italics: "London. Publish'd Aug. 1st 1824, by J. C. (*sic*) Strutt, Percy Street, Rathbone Place." *B.M.*; *Mr. H. W. Bruton.*

II. The inscription strengthened and made thick and thin. *Mr. L. B. Mozley.*

107. CHATHAM, JOHN PITT, 2ND EARL OF. *After J. Hoppner.*
Born 1756, died 1835. Elder brother of William Pitt. General; Governor of Gibraltar from 1820 till his death.

To waist, dir. towards l., looking f.; hair powdered, frill, braided coat with high collar, star, sash under coat; curtain in background. 11 $\frac{7}{8}$ by 10.

Masked proof. *Mr. H. W. Bruton.*

In fine upper and lower italic lettering: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp^t London Published Augst 31 1809 by Mess^{rs} Colnaghi & Co Printers Cockspur Street Hay Market." To l., scratched: "Proof." *B.M.*; *V. and A.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs before letters."

108. CHATTERLEY, WILLIAM SIMMONS. *After Chater.*
Born 1787, died 1822; actor. Member of the Drury Lane Company, and also performed in the Provinces.

As Justice Woodcock, in "Love in a Village."

The print is mentioned in Evans' Catalogue of Portraits, No 14164*.

109. CHIFFNEY, SAMUEL, JUN^R. *After C. Turner.*
Born 1786, died 1854; jockey. He won the Oaks five times, and the Derby twice.

W.L., standing, dir. slightly r., looking f.; wearing jockey's costume, and carrying whip and saddle; weighing scales to r., horse and two men behind him, open heath in distance. 16 $\frac{1}{2}$ by 12 $\frac{3}{4}$.

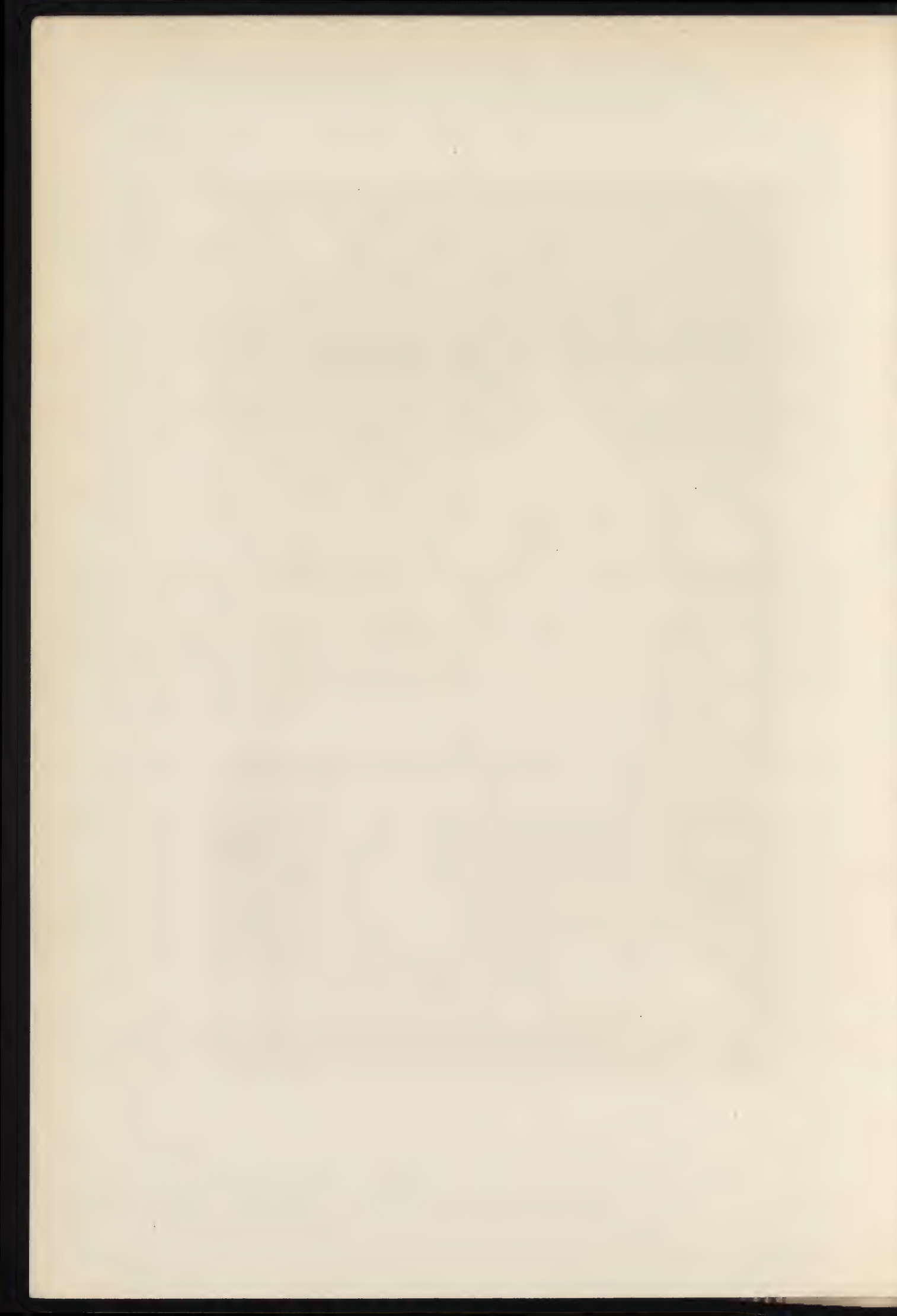
Preliminary etching. *C. Turner sale catalogue.*

In light open upright upper and lower lettering: "Engraved by C. Turner." In light open upright capitals: "Mr Sam^l Chiffney." In fine upper and lower italics: "London Published Oct^r 12, 1807, by C. Turner 50, Warren Str^t Fitzroy Square." *B.M.*; *V. and A.*; *Mr. C. M. Prior.*

MARCHIONESS CHOLMONDELEY AND SON

1805

AFTER HOPPNER







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110. CHOLMONDELEY, GEORGIANA CHARLOTTE (BERTIE), MARCHIONESS, AND HER SON. *After J. Hoppner.*

Born 1764, died 1838; wife of George James, 1st Marquess Cholmondeley. The son was William Henry Hugh, who became 3rd Marquess in 1870; born 1800, died 1884.

W.L., standing, dir. and facing towards f.; light-coloured dress with low neck, short sleeves and high waist; l. foot crossed over r., r. arm by her side, l. hand on the shoulder of her son who stands on the r., looking f., wearing a light-coloured frock; she leans against a pedestal supporting a large vase; trees in background, distant view to r. In r. lower corner of subject, scraped: "C Turner." 22 $\frac{7}{8}$ by 14 $\frac{3}{4}$.

In fine upper and lower italics: "Painted by J. Hoppner, Esq^r R.A. Engraved by C. Turner" In fine script: "Charlotte Countess Cholmondeley, and the Hon^{ble} Henry Cholmondeley." In fine upper and lower italics: "London Published July 15, 1805, by the Engraver, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. H. S. Theobald, K.C.*

C. Turner sale catalogue, lot 1062, says: "in two states."

111. CHOLMONDELEY, MISS. *After J. Hoppner.*

W.L., a young girl, standing in a landscape, dir. and looking f.; white frock, shoes; holding flowers in frock with l. hand, r. arm extended, l. foot advanced. 13 $\frac{1}{2}$ by 10 $\frac{7}{8}$.

Engraved on copper.

Before any inscription. *Mr. H. P. Horne.*

I. In light open upright upper and lower lettering: "Painted by J J [*sic*] Hoppner Esq^r R.A. Engraved by C. Turner" In fine upper and lower italics: "London Published March 1st 1804. by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. E. E. Leggatt.*

II. Retouched; modern. This state can be recognized by a number of fine etched lines that have been added on her r. cheek. *Sale at Christie's, Feb^r 13. 1906 (printed on India paper).*

Jan. 27, 1804. "Began to scrape Miss Cholmondley" Feb. 21, 1804. "Mr. Hoppner's with Miss C." Feb. 22, 1804. "Mr. Hoppner's, Mr. Cholmondeley's & home." April 4, 1804. "Sold 10 Miss Cholmondleys. 125. £6. 0. 0."—*C. Turner's diary.*

112. CHRISTIAN VIII OF DENMARK.

Born 1786, died 1848. King of Denmark from 1839. He had previously reigned over Norway.

To waist, dir. l., facing more towards and looking f.; curly hair, military coat with epaulette and orders; house in distant landscape to l. 9 $\frac{7}{8}$ by 8 $\frac{3}{8}$.

In fine upright upper and lower lettering under centre of subject: "Engraved by Charles Turner." In fine upper and lower italics at foot of plate: "London, Publihed [*sic*] November 1. 1814, by Mess^{rs} Colnaghi & C^o Cockspur Street, Haymarket." *C.; Mr. H. W. Bruton.*

113. CHUNDU LAL, MAHARAJA OF HAIDARABAD. *After J. Williams.*

To knees, sitting, dir. towards r., looking f.; dark moustache, no beard; jewels in head-dress, several necklaces with jewels covering body, amulets, bracelets, rings on third and little fingers of r. hand. 10 $\frac{1}{8}$ by 8 $\frac{3}{8}$.

In fine upright upper and lower lettering: "Painted by J. Williams Esq^r Engraved by C. Turner A.R.A." In upright thick and thin upper and lower lettering: "Maha Rajah Chundoo Lal Bahadoor Dewan-Peshear Hyderabad" To l., in thick and thin upper and lower italics: "Rajah of Rajahs. Rajah Chundoo Lal Maha Rajah Bahadoor. the devoted Servant of Asuf Jah. who is the Roostum of his Age, the Aristotle of his time, the Conqueror of Countries, the Administrator of States, the Governor of

CHARLES TURNER, A.R.A.

Realms." [This portion of the inscription repeated on r., in Persian characters.] At foot, in fine upright upper and lower lettering: "London, Published Feb^y 18th 1841, for the Proprietor, by M^r Turner N^o 50, Warren St^t Fitzroy Square." *B.M.; C.*

CHURCHILL, FRANCIS ALMERIC SPENCER, 1ST BARON. *See* SPENCER, LORD FRANCIS.

114. CLARE, JOHN FITZGIBBON, 1ST EARL OF. *After J. Hoppner.*
Born 1748, died 1802. Lord Chancellor of Ireland from 1789. At the Union of 1801, became a peer of the United Kingdom.

To waist, dir. f., facing slightly r.; head uncovered, white kerchief, plain dark buttoned coat; curtain background. 11 $\frac{3}{4}$ by 10.

Before any inscription. *B.M.*

In small fine script: "J. Hoppner R.A. pinx^t C. Turner sculp^t" In fine upright upper and lower, under centre of subject: "London, Published April 20. 1802, by John Jeffryes, Clapham Road." In light open upright capitals: "Lord Clare." *B.M.; C.; Mr. H. W. Bruton.*

April 8, 1802. "Finish'd L^d Clare." April 13. "Delivered L^d Clare." April 20. "Mr. Jeffrey's Note for 2 Months. £10. 10. 0."—*C. Turner's Diary.*

115. CLARKE, JOHN, M.D. *After W. Wood.*
Born 1761, died 1815; physician. Eminent practitioner in midwifery, and published several works upon the subject.

Head and shoulders; dir. f.; buttoned coat. The portrait has a very slight background and is surrounded by a line-engraved frame. Frame size, 7 $\frac{1}{8}$ by 6 $\frac{1}{8}$.
Plate size, 10 $\frac{1}{2}$ by 8 $\frac{3}{8}$.

Portrait engraved in stipple.

In fine upper and lower italics: "W. Wood pinx^t C. Turner sculp^t" In light open upright capitals: "John Clarke Esq^r M.D." In fine upper and lower italics: "London: Pub^d Dec^r 17. 1813, for the Proprietor, by C. Turner, 50, Warren Street, Fitzroy Sq^e" *B.M.*

116. CLARKE, RICHARD. *After Lady Bell.*
Born 1739, died 1830. Treasurer of Bridewell and Bethlehem Hospitals, Chamberlain of London, died at Chertsey.

Nearly w.l., sitting, dir. and facing towards f.; lace frill and ruffs, plain dark dress with fur-edged robe over; l. arm on arm of chair, r. hand holding roll on table l. on which are inkstand and book; books, curtain and pillar in background, building in distance l. 16 $\frac{1}{4}$ by 12 $\frac{3}{8}$.

In fine upright upper and lower lettering: "Painted by Lady Bell. Engraved by C. Turner." In fine script: "Richard Clark Esq^r Chamberlain of London, F.S.A." In fine upper and lower italics: "London, Published April 18, 1820, by C. Turner, 50, Warren Str^t Fitzroy Square." To r. in fine italics: "Proof" *B.M.; C.*

117. CLARKSON, THOMAS. *After A. E. Chalon.*
Born 1760, died 1846. Slave abolitionist; published a number of his writings.

W.L., sitting, dir. towards l., facing f.; frill, plain dark dress, shoes; arms resting on arms of chair, pen in r. hand; African implements and articles of produce in foreground to r., table in background to l. on which are papers, inkstand, and "Map of Africa"; curtain r., busts of Wilberforce and Granville Sharp on mantelpiece l. 17 $\frac{1}{4}$ by 14.

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Before any inscription, or bordering lines to subject; and before names on busts, and the words "Manufactures of Africa" "African Produce" on objects in r. foreground. *B.M.; V. and A.; Mr. J. Charrington.*

I. With nine fine bordering lines round subject, and with the names and words mentioned above. In fine upright upper and lower lettering:—"Painted by A. E. Chalon, Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver, in Ordinary to His Majesty." In fine upper and lower italics at foot of plate: "Ipswich, Published April 19 1828, by S Piper, Bookseller Colnaghi, Son & C^o Pall Mall East, & Darton & Harvey, Grace Church Street, London." *C.*

II. With additional inscription. In very slightly thick and thin script lettering: "To His Royal Highness William Frederick Duke of Gloucester, &c. &c. &c." In slightly thick and thin italic capitals: "This Portrait" In open upright thick and thin capitals: "Of Thomas Clarkson, Esq^{re} M.A." In very slightly thick and thin script lettering: "Is Dedicated with permission by His Royal Highness's Most Obedient Obliged & very humble Servant, S. Piper, Ipswich. [*S. Piper* in open italic thick and thin capitals]." *B.M.; Mr. J. S. Earle.*

118. CLARKSON, THOMAS.

This plate is mentioned in the C. Turner sale catalogue: Lot 191. "Clarkson (Mr.) half-length, new plate. Artist's proofs, 2. Steel." [Plate size] 9 in. by 5.

119. CLAYTON, GEORGE.

After W. McCall.

Born 1783, died 1862. Minister of Walworth Chapel. Published a number of his sermons. "Memorials of the Clayton Family" were written by T. W. B. Aveling.

To waist, dir. and facing very slightly l., looking f.; bands, black gown over black coat; curtain background. $10\frac{1}{2}$ by $8\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by W. McCall. Engraved by C. Turner, A.R.A. &c. &c." *B.M.*

C. Turner sale catalogue mentions "artist's proofs" and "proofs before letters".

120. CLAYTON, JOHN, SEN^R.

After W. McCall.

Born 1754, died 1843. Minister of Weigh House Chapel. A number of his sermons were published.

To waist, dir. very slightly r., looking f.; white hair, bands, black gown over black coat, curtain in background. $10\frac{3}{8}$ by $8\frac{5}{8}$.

In fine upright upper and lower lettering: "Painted by W. McCall. 15, Norton Street. [the address in italics] Engraved by C. Turner, A.R.A. &c. &c." In fine upper and lower italics: "London, Published Aug^t 1, 1831, by Geo. Clayton Bookseller, &c. 4, Cornhill & 88, Lombard Street." *B.M.*

121. CLAYTON, JOHN, JUN^R.

After W. McCall.

Born 1780, died 1865. Minister of the Poultry Chapel.

To waist, dir. very slightly towards l., looking f.; nearly bald; bands, black gown over plain black coat. $10\frac{3}{8}$ by $8\frac{5}{8}$.

In fine upright upper and lower lettering: "Painted by W. McCall. 15, Norton Street. [the address in italics] Engraved by C. Turner, A.R.A. &c. &c." In fine upper and lower italics at foot of plate: "London, Published July 12, 1831, by Geo. Clayton, Bookseller &c. 4, Cornhill & 88, Lombard Street." *B.M.; C.*

C. Turner sale catalogue mentions "artist's proofs," "proof before letters" and "prints".

CHARLES TURNER, A.R.A.

122. CLERK, JOHN (LORD ELDIN).

After Sir H. Raeburn.

Born 1757, died 1832. Scotch Lord of Session 1823-28.

Nearly w.l., sitting, dir. r., facing towards f.; plain dark dress, r. arm resting on arm of chair, spectacles in right hand, l. hand holding open book edgewise on table to r. on which papers are scattered. 17 $\frac{1}{4}$ by 14.

I. In fine upright upper and lower lettering: "Painted by H. Raeburn Esq^r A.R.A. Engraved by C. Turner, Warren Street, Fitzroy Square." In light open upright capitals: "John Clerk Esq^r" In fine script: "of Edinburgh, Advocate" In fine upper and lower italics: "Edinburgh, Published Feb^y 11. 1815, by A. Elder, Carver & Gilder, 12, Green-side Place." *B.M.*

II. The first "A" of *A.R.A.* erased. *G.*

123. COBB, REV^d. THOMAS.

After J. Simpson.

To waist, dir. f., facing towards l.; plain white neckerchief, plain dark double-breasted coat, buttoned; curtain in background. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

I. In fine upright upper and lower lettering: "Painted by J. Simpson. Engraved by C. Turner." In fine script: "Rev^d Thomas Cobb, M.A. Æt. 44.

Virtuti, Pietati, Benevolentia, eheu!
jam nimium immature extinctis,
hanc effigiem, amicitia ergo insculptam,
jure merito datur, dicatur, dedicatur.
Ob^t Nov^r 26. 1817."

In fine upper and lower italics: "London, Published June 12. 1818, for the Proprietor, by C. Turner, 50 Warren St Fitzroy Square." *G.*

II. The height of subject reduced by $\frac{3}{4}$ in. at bottom. The inscription, except line of publication, erased; instead, in fine upright upper and lower lettering: "Painted by J. Simpson. Engraved by C. Turner." In fine script: "Rev^d Thomas Cobb, M.A. Æt. 44.

Virtuti, Pietati, Benevolentia, eheu! extinctis,
Hæc Effigies, amicitia ergo insculpta,
jure merito
datur, dicatur, dedicatur.
Ob^t Nov^r 26. 1817."

[Publication as in State I.] *B.M.; C.; Mr. H. W. Bruton.*

COCHRANE. SIR ALEXANDER FORRESTER INGLIS. *See BRENTON'S NAVAL HISTORY.* No. 65.

124. COCHRANE. THOMAS, LORD.

After G. E. Stroehling.

Born 1775, died 1860; admiral. Gained a high naval reputation, and dealt a crushing blow to Napoleon's naval force in 1809. Succeeded, as 10th Earl of Dundonald, 1831.

W.L., standing on deck of a ship, dir. f., facing l.; naval uniform, light trousers; r. hand within breast of coat, l. hand on hilt of long sword which reaches to the ground; l. foot placed on step of gun carriage to r.; his hat on deck to l.; background composed of mast, rigging, and smoke. 24 $\frac{1}{8}$ by 18 $\frac{5}{8}$.

In thick and thin upper and lower italics: "Painted by G. E. Stroehling Historical Painter to H.R.H. the Prince of Wales. Engraved by Cha^s Turner." In partly filled-in upright capitals: "Lord Cochrane" In slightly thick and thin script: "Captain in his Majesty's Navy, and One of the Representatives in Parliament of the City of Westminster." In upper and lower italics: "London Published Jan^y 24, 1809, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

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125. COCKBURN, SIR GEORGE. G.C.B.

After J. J. Halls.

Born 1772, died 1853; admiral. Conveyed Napoleon to St. Helena 1815; Governor of St. Helena 1815-16; Admiral of the Fleet 1851.

W.L., standing, dir. towards f., facing r.; cocked hat, uniform, epaulettes, Hessian boots, spurs, seal hanging from fob; l. hand on hip, r. hand on sword, the point of which touches the ground; flat ground with houses behind him, buildings in flames to r.

22 $\frac{5}{8}$ by 14 $\frac{3}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by I. J. Halls Esq^r Engraved by C. Turner." In thick and thin script: "To the Earl St Vincent this Portrait of Sir George Cockburn, G.C.B. [*Sir to G.C.B.* in open upright thick and thin capitals] Rear Admiral of the Red & one of His Majesty's Lords of the Admiralty Is with permission dedicated by his Lordship's most obed^t hum^{ble} Serv^t C. Turner." In fine upper and lower italics: "London, Pub. March 1. 1819, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.*

COCKBURN, SIR GEORGE. *See* BRENTON'S NAVAL HISTORY. No. 64.

126. COCKBURN, SIR WILLIAM, BART.

After Thomas Barker.

Born 1768, died 1835; lieutenant-general. Served in the American War 1779-83; and in India, 1790-1802.

W.L., standing in foreground of a flat landscape, dir. f., facing very slightly l.; uniform, medal suspended by broad ribbon from neck, scarf round waist, Hessian boots, spur; l. hand on hilt of sword, r. arm by his side, plumed hat in hand, camp in distance.

23 $\frac{1}{8}$ by 14 $\frac{1}{8}$.

In fine upright upper and lower lettering: "Painted by Thomas Barker Esq^o Bath Published by J Selamone May 19th 1836 in London by Mess^{rs} Paul & Dominic Colnaghi & Co Printsellers N^o 14 Pall Mall East [the three last words in capitals] Engraved by C Turner A R A." In light open upright capitals: Lieut^t Gen^l Sir William Cockburn of Cockburn & Ryslaw, Bar^t N.S." In light open upright upper and lower: "Ob^t 19th March 1835. Æt^t 66." In fine script: "By his Son this Portrait is dedicated to his many friends." *B.M.; C.*

127. COCKS, EDMUND CHARLES.

After G. Engleheart.

Born 1786, died 1812. Eldest son of John, 1st Earl Somers.

To waist, dir. very slightly r., facing f.; black hair, uniform with braided tunic, scarf round waist, military cloak across l. shoulder.

10 $\frac{3}{8}$ by 8 $\frac{1}{2}$.

In light open upright upper and lower lettering: "Painted by G. Engleheart Esq^r Engraved by C. Turner, Warren St Fitzroy Sq^o" In fine script: "The Hon^{ble} Major Cocks who fell at the Seige [*sic*] of Burgos" In light open upright upper and lower: "O&F 8th 1812." In fine upper and lower italics: "London, Published Feb^r 11, 1813, by C. Turner, N^o 50. Warren Street, Fitzroy Square." *B.M.; C.*

128. CODRINGTON, SIR EDWARD.

After Sir T. Lawrence.

Born 1770, died 1851; admiral. Saw much active service; commanded a ship at Trafalgar; present at the Battle of Navarino 1827.

To waist, dir. f., facing and looking l.; head bald at top; uniform, sash, medal, stars.

10 $\frac{1}{2}$ by 8 $\frac{5}{8}$.

Engraved on steel.

Before any inscription. *Mr. H. W. Bruton.*

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence. Engraved

CHARLES TURNER, A.R.A.

by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In fine script: "Vice Admiral" In light open upright capitals: "Sir Edward Codrington," In fine script: "G C B.—G C S^t L.—K S^t G." In fine upper and lower italics: "London, Published June 1, 1830, by Mess^{rs} Colnaghi, Son & C^o Printsellers to His Majesty, Pall Mall, East." To r., in fine italics: "Proof" *B.M.; Mr. Burdett-Coutts; C.*

The C. Turner sale catalogue, lot 920, mentions "large and small plates"; but the above is the only one that has been seen.

129. COKE, THOMAS WILLIAM. *After T. Barber.*
Born 1752, died 1842. M.P. for Norfolk from 1776 to 1832, with intervals; created Earl of Leicester, 1837.

To waist, dir. slightly r., facing and looking more to r.; white neckerchief, plain dark coat having the two upper buttons fastened and the next two unfastened. The subject is surrounded by a square border of ruled lines. Arms in centre of inscription space, motto: "Ne Cede Malis." Inside border $11\frac{7}{8}$ by $9\frac{7}{8}$.

I. On bottom band of border, in fine script lettering: "Tho^s William Coke Esq^r M.P. for Norfolk." Beneath border, in fine upright upper and lower lettering: "Painted by T. Barber, Nottingham. Engraved by C. Turner, London." In fine script: "To the R^t Hon^{ble} The Earl of Albermarle [*sic*] This Plate, from a Portrait in the possession of Martin Folks Richter Esq^r Is inscribed by his Lordship's most obed^t & humble Serv^t" In light open italic capitals: "T. Barber." In fine upper and lower italics: "Nottingham, Published June 24th 1816, by T. Barber, & by C. Turner, 50, Warren S^t Fitzroy Square, London." *B.M.; C.; Mr. L. B. Mozley.*

II. The name of the possessor of the picture altered from *Martin Folks Richter* to "Martin Folkes Rishton." Some slight retouchings noticeable on the subject. *C.*

130. COKE, THOMAS WILLIAM. *After Sir T. Lawrence.*
W.L., standing, dir. f., facing towards l.; dark coat fastened by one button, breeches, light stockings, shoes; l. hand to hip, r. hand on papers lettered "Magna Charta" "Bill" on table to l.; curtain and pillar in background to l., trees in distance to r. 24 by $14\frac{7}{8}$.

Before any inscription except lettering on papers; not quite finished. A deep shadow in r. lower corner of subject. *B.M.; C.*

I. The shadow removed. In fine upper and lower italics: "Painted by Th^s Lawrence Esq R.A. Painter in Ordinary to His Majesty Published 14th July 1814 by J & W. Freeman 2 London Lane Norwich. Engraved by C Turner Warren Street Fitzroy Square" In fine script: "This Portrait of Tho^s W^m Coke Esq^r M.P." In light open upright capitals: "For the County of Norfolk," In fine script: "Is humbly Dedicated to the Agriculturists of the United Kingdom [the last five words in open gothic] by their obed^t Serv^{ts}" In open italic capitals: "J & W. Freeman." To r. in light open upright capitals: "Proof" To l., in fine italics: "First 50." *Mr. J. Charrington; Mr. E. Layton.*

II. *First 50* erased. *B.M.; V. and A.*

III. The word *Proof* erased. The inscription strengthened and made thick and thin; the open upright capitals and open gothic lettering filled in with a pattern.

131. COKE, THOMAS WILLIAM. *After Sir T. Lawrence.*
To waist, sitting, dir. towards l., looking f.; scant white hair, light waistcoat with the upper buttons unfastened, plain dark open coat. The subject is surrounded by a border of ruled lines. $11\frac{5}{8}$ by $9\frac{1}{8}$.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Prin-

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cipal Painter in Ordinary to His Majesty, Member of the Roman Academy of St Luke & of the American Academy of the Fine Arts. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine script: "Tho^s Will^m Coke Esq^r M.P. for Norfolk." In fine upper and lower italics: "London Published 1. July 1818, by the Engraver, 50 Warren St Fitzroy Square." *C.*

II. *For Norfolk* erased and re-engraved in light open italic capitals. With additional inscription in fine script: "This Plate is with permission respectfully dedicated to the R^t Hon^{ble} Viscountess Anson by her Ladyship's most ob^t & hum. Serv^t C. Turner." The date of publication altered to "14. July 1819" *C.*

III. The inscription from *Tho^s Will^m Coke* to the end of dedication strengthened and made thick and thin. *B.M.*

132. COLDHAM, GEORGE.

After Wm. Artand.

To waist, dir. and facing very slightly towards r., looking f.; own hair, white neckerchief, plain dark double-breasted coat, fastened by one button. 11 $\frac{7}{8}$ by 10.

In fine upright upper and lower lettering: "W^m Artand pinxit. C. Turner sculpsit."

In light open upright capitals: "M^r George Coldham." In fine upper and lower italics: "London, Published Feb^y 14, 1816 by C. Turner, N^o 50 Warren St Fitzroy Square." *B.M.*

133. COLLARD, FREDERICK WILLIAM.

After James Lonsdale.

Born 1772, died 1860. Pianoforte manufacturer; partner in the firm of Collard and Collard.

Fully to waist, sitting, dir. f., facing towards r.; white neckerchief and frill, plain dark dress, reading glass suspended by ribbon from neck, seal hanging from fob; arms on arms of chair. 10 $\frac{1}{2}$ by 8 $\frac{3}{4}$.

In fine small upright upper and lower lettering: "Painted by James Lonsdale Esq^e Engraved by C Turner A R A Engraver in Ordinary to His Majesty London Published July 6th 1829 by M^r Clay Printseller Ludgate Hill." *B.M.*

C. Turner sale catalogue mentions "artist's proofs," "proofs before letters" and "prints".

134. COLLINGWOOD. CUTHBERT COLLINGWOOD, BARON.

Born 1748, died 1810; admiral. Saw much active service; commanded at Trafalgar on the death of Nelson. Buried in St. Paul's Cathedral.

Nearly to knees, standing, dir. towards r., looking towards f.; bare headed, naval uniform, badge suspended from neck, two medals; r. hand by his side, l. hand holding hilt of presentation sword; he is standing on board a ship, and in background are rigging, a sail, and a foreshortened cannon; sea fight in distance to r. 17 $\frac{1}{2}$ by 13 $\frac{7}{8}$.

I. In light open upright capitals: "The R^t Hon^{ble} Lord Collingwood," In fine script: "Vice Admiral of the Red, Major General of Marines and Commander in Chief of His Majesty's Ships in the Mediterranean. Engraved by Charles Turner, from an original Painting in the possession of Lady Collingwood. To whom this Print is most respectfully dedicated by Her Ladyships obed^t & very h^{ble} Serv^t J. Colnaghi" In fine upper and lower italics: "London Published July 1st 1811, by Mess^{rs} Colnaghi, & C^o Printsellers, Cockspur Street, Hay Market." *B.M.; C.; V. and A.*

II. The open upright capitals of title strengthened and made thick and thin. *Sale at Sotheby's, July 18, 1905.*

COLLINGWOOD. CUTHBERT COLLINGWOOD, BARON. *See BRENTON'S NAVAL HISTORY. No. 59.*

CHARLES TURNER, A.R.A.

135. COMBE, HARVEY CHRISTIAN.

After J. Opie.

Born 1752, died 1818. Alderman of London; Lord Mayor 1800.

Nearly w.l., sitting, dir. towards f., facing towards l.; robe and collar of office over dark dress; arms resting on arms of chair, mace and documents on table to l.; curtain and window in background.

17 $\frac{1}{4}$ by 13 $\frac{3}{4}$.

Engraved on copper.

Masked proof. *B.M.; V. and A.*

In light open upright upper and lower lettering: "Painted by J. Opie Esq^r R.A. Engraved by Charles Turner." In fine script: "To the Court of Assistants of the New Plantation in Ulster within the Realm of Ireland," In light open upright upper and lower: "This Print of" In light open upright capitals: "Harvey Christian Combe Esq^r M.P." In fine script: "Governor of the Hon^{ble} the Irish Society, London, From the original Picture, in the Irish Chamber, Guildhall, London, Is by permission dedicated by their obedient & humble Serv^t C. Turner." In fine upper and lower italics: "London, Published June 12. 1812, by C. Turner, N^o 50, Warren Street, Fitzroy Square, M^r Lee, St Martins le Grand & Mess^{rs} Wade & Merle, Aldgate." *B.M.; C.; Mr. E. Layton. (On the impressions can be seen slight traces of a former inscription. In these impressions the signature to the dedication is 2 $\frac{3}{8}$ in. away from the plate mark on r.; but it would appear that in the former inscription it is only $\frac{1}{2}$ in. away.)*

136. COMBERMERE, STAPLETON COTTON, 1ST VISCOUNT.

After T. Heaphy.

Born 1773, died 1865; Field Marshal. Commanded the British Cavalry in the Peninsular 1811-14; in France 1815-16; Commander-in-Chief in Ireland 1822-25; Constable of the Tower of London 1852. Created Baron Combermere 1814; advanced to the dignity of a Viscount 1827.

W.L., on horseback, advancing towards r., facing towards l.; hussar uniform, sash, three stars; l. hand holding reins, r. arm extended behind him, forefinger pointing upwards; on l. a troop of hussars advancing towards r.; in distance to r., a hilly landscape.

25 $\frac{7}{8}$ by 23 $\frac{1}{4}$.

Before any inscription, bottom edge not cleared. *Sir Walter Gilbey.*

In fine upright upper and lower lettering: "Painted by T. Heaphy Esq^r Engraved by Charles Turner, Member of the American Academy of Fine Arts." In fine script: "The Right Honourable" In light open upright capitals: "Stapleton Baron Combermere of Combermere" In fine script: "in the County Palatine of Chester and Baronet. Knight Grand Cross of the Most Honourable Military Order of the Bath, Knight Grand Cross of the Royal Hanoverian Guelphic Order and Knight Grand Cross of the Royal Portuguese Military Order of the Tower and Sword, a Lieutenant General in His Majesty's Service, Colonel of the Third or King's own Regiment of Light Dragoons and Governor of Sheerness, &c. &c." In fine upper and lower italics: "London, Published March 1st 1823, by Mess^{rs} Colnaghi & C^o Cockspur Street, Haymarket." *B.M.; C.; V. and A.*

137. CONST, FRANCIS.

After J. Jackson.

Born 1751, died 1839. Lawyer, and writer on legal subjects. Chairman of the Westminster Sessions.

To waist, in an oval frame, dir. towards l., looking f.; gray hair, white neckerchief, dark coat and waistcoat.

10 $\frac{1}{2}$ by 8 $\frac{3}{4}$.

Engraved on copper.

Before any inscription. *C.*

In fine upper and lower italic lettering: "Painted by J Jackson Esq^r R A Engraved by

JOHN HOPPNER, R.A.

1805

AFTER HOPPNER







CATALOGUE OF PORTRAITS

C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Francis Const, Esq^r" In fine upper and lower italics: "London, Published Feb^r 16, 1824, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. H. W. Bruton; Mr. L. B. Mozley.*

138. CONST, FRANCIS.

After B. Marshall.

W.L., on horseback, advancing to r., looking towards f.; riding dress; riding whip in r. hand, reins in l.; dog running in foreground to r., sea in distance. The subject covers the entire surface of the plate.

22 by 26 $\frac{1}{8}$.

Engraved on copper.

In upper and lower italics at foot of subject: "Painted by B. Marshall. London, Published Dec^r 25. 1806, by C. Turner, N^o 50, Warren Street, Fitzroy Square. Engraved by C. Turner." *B.M.; Sir Walter Gilbey.*

C. Turner sale catalogue (lot 734) mentions "proof prints" and "prints".

139. COOKE, HENRY, D.D., LL.D.

After J. Syme.

Born 1788, died 1868. Irish Presbyterian leader; President of Assembly's College, Belfast; published sermons, hymns, and pamphlets.

To waist, dir. f., facing and looking towards r.; bands, plain black gown over dark coat and waistcoat.

10 $\frac{3}{4}$ by 8 $\frac{3}{4}$.

Before any inscription. *B.M.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints".

140. COOKE, JOHN, D.D.

After J. Hoppner.

Born 1734, died 1823.

Nearly w.l., sitting, dir. f., facing towards l.; short wig, bands, black robes; arms resting on arms of chair, papers on table r.; curtain in background to l.; college building in background to r. Across the inscription space a horizontal line tint has been ruled.

17 $\frac{3}{4}$ by 13 $\frac{1}{4}$.

I. In fine upper and lower italic lettering: "Painted by J. Hoppner, Esq^r R.A. Engraved by C. Turner, Warren Street, Fitzroy Square." In light open upright capitals: "John Cooke D.D." In fine script: "President of Corpus Christi College, Oxford." In fine upper and lower italics: "Oxford Pub^d Oct^r 30th 1811, by J. Wyatt, Printseller, & Frame Maker, High Street." *B.M.; G.*

II. The lettering of title strengthened and made thick and thin. *Sale at Sotheby's, Nov. 28, 1906.*

141. CORNWALLIS, CHARLES CORNWALLIS, 2ND MARQUESS.

Born 1774, died 1823; Master of the Buckhounds 1807.

To waist, in a square border of ruled lines, dir. slightly r., looking f.; bareheaded, uniform, frill, star, epaulettes.

Inside border, 7 by 6.

Before any inscription. *B.M. [written on in pencil, "Private plate C.T."].*

142. COTTON, JOSEPH.

After Sir T. Lawrence.

Born 1747, died 1825; an Elder Brother of Trinity House 1788-1808; Director of the East India Company 1795-1823. Wrote a "Memoir on the Origin and Incorporation of the Trinity House of Deptford Strond," 1818.

CHARLES TURNER, A.R.A.

Nearly to knees, standing, dir. towards r., looking f.; light waistcoat, dark buttoned coat; both hands holding a paper before him; on table to r. two books and a plan lettered "Map of the East India Doc 1803", etc.; curtain in background to r., fluted pillar to l. 17 $\frac{3}{8}$ by 13 $\frac{1}{8}$.

Before any inscription, and before lettering on the plan. *Mr. E. Layton; Dr. J. S. Foulle.*

In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine script: "Joseph Cotton Esq^r F.R.S. Deputy Master of the Trinity House & a Director of the East India Company." In fine upper and lower italics: "London Pub^d Jan^y 14. 1818, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. J. Charrington.*

143. COTTON, MRS.

After Sir T. Lawrence.

? The wife of Joseph Cotton.

Nearly w.l., sitting, dir. f., facing towards l.; white cap, black dress with long sleeves and white collar, hands holding light shawl in lap; table to r. on which lie casket, jar of flowers and book; curtain in background r. and l. 17 $\frac{1}{4}$ by 13 $\frac{3}{4}$.

Engraver's trial proof; with Charles Turner's note in pencil: "First Proof CT." *Truman Sale, April 27, 1906.*

Before any inscription. *Truman Sale, April 27, 1906.*

In fine upper and lower italic lettering: "Painted by Sir Tho^s Lawrence Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London, Pub^d Sep^r 20th 1825, by C. Turner 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. J. Charrington.*

144. COURTENAY, WILLIAM, VISCOUNT.

After R. Cosway.

Born 1768, died 1835. Succeeded as 3rd Viscount Courtenay, Decr. 14, 1788; claimed the earldom of Devon, and declared Earl of Devon by the House of Lords, March 15, 1831; never took his seat; died at his residence in the Place Vendôme, Paris.

W.L., a young man in richly ornamented costume with bows at knees of breeches and rosettes on shoes; r. hand holding plumed hat to hip, l. hand on pedestal on side of which is a dolphin surmounted by a coronet; steps, fountain, trees, etc., in background. 23 by 17 $\frac{5}{8}$.

Mr. Fred^k B. Daniell in his "Catalogue of the Engraved Works of Richard Cosway" (p. 12), considers this mezzotint to be by Charles Turner; but Chaloner Smith ("British Mezzotinto Portraits," vol. iii, p. 944, N^o 3) describes the plate as by John Murphy, and gives a state inscribed: "R. Cosway Esqr R A. Pinxit. J. Murphy Sculpsit. William, III. Viscount Courtenay, 1809." An impression in this state was sold at Christie's, December 4, 1906. A proof before any inscription is in the British Museum.

It appears from Charles Turner's Diary and Work Book that he commenced engraving a portrait of Lord Courtenay, December 31, 1799, was working upon it during January, and finished it February 4, 1800. And the following entries occur in the diary: Feb. 18, 1800, "R^d a Note of Mr. Murphy, 3 weeks 15. 15. 0." March 14, "R^d Mr. Murphy's Bill 15. 15. 0." "Lord Courtenay 10 days Satd^y Ap^l 25, 1801." April 27, "Lord Courtenay." May 17, "Carried home L^d Courtenay."

It would therefore appear that Charles Turner engraved the plate for Murphy, and Murphy's name was inscribed upon it as that of the engraver.

CATALOGUE OF PORTRAITS

CROMWELL, ELIZABETH. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 444.

CROMWELL, OLIVER. *See* PORTRAITS OF ROYAL PERSONAGES. No. 472.

CROWLE, CHARLES. *See* DILETTANTI SOCIETY. No. 159.

CUMBERLAND, GEORGE CLIFFORD, EARL OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 445.

145. CUMBERLAND, GEORGE FREDERICK, 2ND DUKE OF.
Born 1819, died 1878. Succeeded as 2nd Duke of Cumberland, and to the Crown of Hanover, as King George V, Novr. 18, 1851. Deposed by Prussian decree, Sept. 20, 1866. General in the British Army 1876.

To waist, a boy, dir. and facing very slightly towards l.; straight hair, coat with low neck, edged with lace; neither hand seen; curtain in background. The portrait is surrounded by a border of engraved lines. Inside border, 9 by 7½.

Before any inscription. *Mr. H. W. Bruton.*

In fine upright upper and lower lettering: "Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open gothic with flourishes: "Prince George." In fine script: "Son of their Royal Highnesses The Duke & Duchess of Cumberland." In fine upper and lower italics: "London, Published July 19. 1825, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

146. CURWEN, JOHN CHRISTIAN. *After J. J. Halls.*
Born 1756, died 1828; agriculturist. High Sheriff and M.P. for Cumberland; M.P. for Carlisle; writer on agriculture and the Poor Laws. Died at Workington Hall, Cumberland.

To knees, standing, dir. f., facing slightly l.; frill, plain dark dress, seal hanging from fob; arms by his sides, l. hand holding paper lettered "Elect^d for the City [This word seems to have been altered on the plate so as to appear as an abbreviation of *County*] of Cumb^d and City of Carlisle March 1820"; r. hand on book on table l., on which lie ink-bottle, two pens, paper and letter addressed "J. C. Curwen, Esq."

16⅜ by 13.

Before any inscription. *Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by J. J. Halls. Engraved by C. Turner." In fine upper and lower italics: "London, Published Nov^r 8, 1820, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

147. CURWEN, JOHN CHRISTIAN. *After J. J. Halls.*
To waist, sitting, dir. and facing slightly r.; white neckerchief, plain dark coat with high collar and fastened by one button; r. hand just seen at foot of subject.

11¾ by 9⅞.

In fine upper and lower italics: "I. J. Halls pinxt C. Turner sculpt." In light open upright capitals: "John Christian Curwen Esq^r M.P." In fine upper and lower italics: "London: Publish'd May 7. 1809, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; Mr. H. W. Bruton.*

148. DALRYMPLE, SIR HEW WHITEFOORD, BART. *After J. Jackson.*
Born 1750, died 1830; general. Knighted, 1779; created a baronet, 1815.

CHARLES TURNER, A.R.A.

To waist, dir. and facing very slightly r., looking f.; bareheaded, frill, uniform with military cloak over. 10 $\frac{7}{8}$ by 8 $\frac{7}{8}$.

In fine upright upper and lower lettering: "J. Jackson, Esq. R.A. pinx^t 1829. C. Turner, A.R.A. sculp^t." In light open gothic, with flourishes: "General" In light open upright capitals: "Sir Hew Whiteford Dalrymple, Bart." In fine upper and lower italics: "London, Published for the Proprietor, Jan^y 24, 1831, by M^r Turner, 50, Warren Street, Fitzroy Square." To r., in fine italics: "Proof." B.M.; C.; Mr. H. W. Bruton.

149. DALTON, JOHN, F.R.S.

After J. Lonsdale.

Born 1766, died 1844; natural philosopher. Published a number of his writings.

To waist, dir. f., facing towards l.; spectacles, white neckcloth, dark coat and vest; r. arm on block to l., r. fingers placed within waistcoat. 10 by 8 $\frac{1}{8}$.

Engraved on steel.

In fine upright upper and lower lettering: "Painted by J. Lonsdale, Esq^{re} Engraved by C. Turner, A.R.A." In light open upright capitals: "D^r Dalton, F.R.S." In fine script: "President of the Literary & Philosophical Society, Manchester, &c. &c. &c." In light open gothic: "From a Picture in the possession of J. Thomson, Esq." In fine upper and lower italics: "London, Published October 1, 1834, by M^r Turner, 50, Warren St^t Fitzroy Sq^{re} Mess^{rs} Colnaghi, Son & C^o Pall Mall East; & M^r Grundy, Exchange St. Manchester." To l., in fine italics: "Proof." B.M.; C.; Mr. H. W. Bruton.

C. Turner sale catalogue mentions "artist's proofs," "proof prints," and "prints".

DALYELL [DALZELL], THOMAS. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 446.

150. DANCE, SIR NATHANIEL.

After R. Westall.

Born 1748, died 1827. Commander under the East India Company; knighted 1804.

To waist, dir. f., facing towards l.; powdered hair, white neckerchief, uniform, coat fastened by one button. 11 $\frac{3}{4}$ by 9 $\frac{7}{8}$.

Fine impression with inscription space masked. B.M.

I. In light open upright upper and lower lettering: "R. Westall Esq^t R.A. pinx^t C. Turner sculp^t." In light open upright capitals: "Sir Nathaniel Dance," In fine script: "To the Society of East India Commanders, This Print is respectfully dedicated by their oblig'd & obed^t Serv^t Rob^t Cribb." In fine upper and lower italics: "London Published July 24, 1805, by R. Cribb, 288, Holborn." Mr. H. W. Bruton; Mr. E. Layton.

II. The inscription strengthened and made thick and thin; the open upright capitals partly filled in. V. and A.

151. D'ARBLAY, FRANCES.

After E. Burney.

Fanny Burney. Born 1752, died 1840; writer. Married General D'Arblay, 1793. Published "Evelina," 1778; "Cecilia," 1782; "Camilla," 1796; "The Wanderer," 1814. Her "Diary and Letters" were published, 1842-6.

Fully to waist, sitting, dir. and facing towards r.; dark hat with feathers, powdered hair, white stomacher; hands crossed in lap. 7 $\frac{7}{8}$ by 6 $\frac{1}{2}$.

I. In fine upright capitals: "Painted by E. Burney, Esq. Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published May 16th 1840, for the Proprietor, by Mess^{rs} Paul, Dominic Colnaghi & C^o N^o 14, Pall Mall East." B.M.; V. and A.; Mr. H. S. Theobald, K.C.

CATALOGUE OF PORTRAITS

II. With additional inscription. In slightly thick and thin script: "Madame d'Arblay." In small fine italic capitals: "From a picture painted in 1782." *C.; Mr. H. W. Bruton.*

C. Turner sale catalogue mentions "artist's proofs", "proofs before letters" and "prints".

152. DAVENPORT, WILLIAM YELVERTON. *After Thomas Weaver.*
Born 1750, died 1834.

W.L., sitting, dir. towards r., looking f.; dark coat, light waistcoat and trousers; arms resting on arms of chair, handkerchief in r. hand; light greyhound looking up in his master's face, dark greyhound beneath chair; table r. with inkstand, pen and letter upon it, curtain and fluted pillar in background. Arms in centre of inscription space, motto: "Audaces Fortuna Juvat." 24½ by 17½.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by Thomas Weaver. Engraved by C. Turner A.R.A." In fine script: "To the Members of the Morfe Coursing Club, and other Lovers of the Leash, this Print of." In light open upright capitals: "William Yelverton Davenport Esq^r Of Davenport House, Shropshire." In fine script: "Father of the Morfe, & Member of the Ashdown Park Derbyshire, and other Coursing Clubs, this Print is by permission respectfully inscribed, by their Obligated Humble Servant, Thomas Weaver." In light open upright upper and lower: "Published March 31st 1832, by Thomas Weaver, Shrewsbury." To r., in fine italics: "Proof". *B.M.*

DAVISON, MARIA REBECCA. *See* DUNCAN.

153. DAVY, SIR HUMPHRY. *After H. Howard.*
Born 1778, died 1829; natural philosopher. Created baronet 1818; President of the Royal Society 1820. Celebrated as the inventor of the safety lamp 1815.

To waist, sitting, dir. and facing f.; rough hair, frill, dark dress; l. elbow on table r., l. hand closed and raised to chin. 5¾ by 4½.

Frontispiece to "Memoirs of the life of Sir Humphry Davy, Bart.," by John Davy, 1836.

Before any inscription. *B.M.*

I. In fine upright upper and lower lettering: "Painted by H. Howard, Esq. R.A. Engraved by C. Turner, A.R.A." In fine script: "Sir Humphry Davy, Bart." In fine upper and lower italics: "London, Published Nov^r 21, 1835, by Mess^{rs} Longman, Rees, Orme, Brown, & C^o Booksellers, Paternoster Row." *B.M.*

II. The title erased. Instead, in facsimile of autograph: "H. Davy" In light open upright lettering: "Ætatis xxiii." *Memoirs of Sir H. Davy.*

154. DE BLAQUIERE, JOHN DE BLAQUIERE, 1ST BARON. *After J. J. Masquerier.*

Born 1732, died 1812. Secretary to the Lord Lieutenant of Ireland 1772-1777; created a baronet 1784; elevated to the peerage of Ireland 1800.

To waist, dir. slightly l., facing towards r., head uncovered, robes, star with motto: "Tria Juncta In Uno," collar and badge; r. hand to breast holding cloak. Three bordering lines round subject. 9½ by 8½.

Engraved on copper.

I. In light open upright upper and lower lettering: "Painted by I. J. Masquerier Engraved by C. Turner" In fine upper and lower italics under centre of subject: "Published

CHARLES TURNER, A.R.A.

July 1. 1803. by C. Turner, N^o 50, Warren Street, Fitzroy Square." In fine script: "John Lord de Blaquiere." *B.M.; Mr. H. W. Bruton.*

II. The script lettering of title made very slightly thick and thin. *G.*

DENHAM, MARGARITE (BROOKE), LADY. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 447.

155. DENMAN, THOMAS DENMAN, 1ST BARON. *After J. J. Halls.*
Born 1779, died 1854. Solicitor-General to Queen Caroline 1820; drafted the Reform Bill; Lord Chief Justice 1832; resigned 1850.

To waist, dir. and facing very slightly towards l.; high shirt collar, frill, plain coat buttoned over light waistcoat. A stippled background to the portrait, which is in the centre of a plate. Plate size, 13 $\frac{7}{8}$ by 10.

STIPPLE ENGRAVING.

In fine upper and lower italics: "J. J. Halls, pinxt C. Turner, sculpt^r" In open upright thick and thin capitals: "Thomas Denman Esq^r M.P." In thick and thin script: "Her Majesty's Solicitor General. To Thomas Denman Esq^r this Print is Inscribed by his Sincere Friend J. J. Halls." In fine upper and lower italics: "London, Pub Oct^r 3, 1820, for the Proprietor by M^r Turner, 50, Warren St^t Fitzroy Square, & M^r Molteno, Printseller, Pall Mall." *B.M.*

C. Turner sale catalogue mentions "proof prints," and "prints".

156. D'EON DE BEAUMONT, CHEVALIER.

Born 1728, died 1810. The famous chevalier, the secret of whose sex was preserved until his death. Minister from France in London; pensioned by the French Government on condition that he wore women's clothes. Towards the end of his life earned a livelihood by exhibitions of fencing. There is a stipple engraving by V. M. Picot representing the "Fencing-Match which took place between Mademoiselle La Chevaliere D'Eon de Beaumont and Monsieur de Saint George, on the 9th of April, 1787, at Carlton House," in the presence of the Prince of Wales.

A stipple engraving from a mask placed upright in profile to l. The mask has a slight background, the rest of the plate remaining blank. Plate size, 9 by 7.

STIPPLE ENGRAVING.

In open upright thick and thin capitals: "The Chevalier D'Eon." In thick and thin script: "Engraved by C. Turner from the Cast taken May 24th 1810, in the presence of I. C. Carpue Esq^r & D^r Pearson." In small upper and lower italics: "London, Published June 29th 1810, by C. Turner 50, Warren Str^t. Fitzroy Square." *B.M.*

Charles Turner engraved a portrait of Joseph Constantine Carpue mentioned in the inscription.

DERBY, CHARLOTTE, COUNTESS OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 448.

DE SAUMAREZ, JAMES SAUMAREZ, 1ST BARON. *See* BRENTON'S NAVAL HISTORY. No. 62.

157. DEVONSHIRE, WILLIAM SPENCER CAVENDISH, 6TH DUKE OF.

After George Sanders.
Born 1790, died 1858. Succeeded to the dukedom 1811; Ambassador to St. Petersburg 1826; Lord Chamberlain 1827-28 and 1830-34.

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To knees, a youth, standing, dir. towards f., facing slightly r.; fancy costume; r. hand holding cloak which passes round back and over l. arm; curtain to l., trees in distance to r. 16 by 12 $\frac{3}{8}$.

In fine script lettering: "Painted by George Sanders. Engraved by Charles Turner. William Spencer, Duke of Devonshire." In fine upper and lower italics: "London, Published March 17. 1813, by C. Turner, Warren Street, Fitzroy Square." *B.M.; C.; Mr. L. B. Mozley.*

158. DICKSON, ROBERT, D.D.
Died 1824, aged 66.

After Sir H. Raeburn.

Nearly w.l., sitting, dir. slightly r., looking f.; white hair, bands, black gown over plain dark dress; arms resting on arms of chair; books and papers on table r., curtain overhead and to l. 16 $\frac{1}{8}$ by 12 $\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by Henry Raeburn Esq^r R.A. Engraved by Cha^s Turner." In fine script: "Robert Dickson D.D. First Minister of South Leith." In fine upper and lower italics: "London, Published May 20th 1822 for the Proprietor by C. Turner 50 Warren Street, Fitzroy Square." *B.M.; C.*

The original picture, which was exhibited at the Raeburn Exhibition in Edinburgh, in 1876, belongs to the Kirk Session of South Leith.

DIGGES, SIR DUDLEY. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 449.

159. DILETTANTI SOCIETY.

After Sir J. Reynolds.

A group representing Lord Mulgrave, Lord Dundas, Lord Seaforth, Honble. Charles Greville, Charles Crowle, Duke of Leeds and Sir Joseph Banks at a table, drinking wine and examining finger rings; curtain in background to r., pillars to l.

18 $\frac{3}{4}$ by 14 $\frac{3}{4}$.

"Before any letters." *Dr. Hamilton's catalogue.*

I. In slightly thick and thin script lettering: "Sir Joshua Reynolds pinx^t Turner sculp." Under subject, from l. to r., in same lettering: "Lord Mulgrave. Lord Dundas. Lord Seaforth Hon^{ble} Charles Greville. Charles Crowle Esq^r Duke of Leeds. Sir Joseph Banks." *B.M.; C.; V. and A.; Sir Walter Gilbey.*

II. Modern impression. *C.*

The plate is still in the possession of the Dilettanti Society.

A second plate of Members of the Dilettanti Society was engraved by William Say.

160. DINGWALL, JOHN.

After J. Opie.

Third son of William Dingwall of Brucklay, and Anna Gordon; carried on business of a jeweller in London; succeeded to the family estates in 1803; married Patience Huddart; had no family. He left over £250,000 in trust and invested in land round the family place. Lived chiefly at Croydon, where he was buried.

Nearly to knees, sitting; dir. and facing f.; rough bushy hair, plain dark dress; arms resting on arms of chair, spectacles in l. hand. 12 $\frac{5}{8}$ by 10.

In light open upright upper and lower lettering: "Painted by J. Opie Esq^r R.A. Engraved by C. Turner Warren Str^t Fitzroy Sq^e." In fine script: "John Dingwall of Brucklay Esq^r." In light open upright upper and lower: "Born 22 January 1724, Died 28 May 1812." In fine upper and lower italics: "Published September 4, 1812, London." To r.: "Proof" *B.M.*

CHARLES TURNER, A.R.A.

161. DINGWALL, JOHN.

After J. Holmes.

Born 1815, died 1840; only son of John Dingwall and Mary Gordon. Took the name of Duff on succeeding to Corsindae in Aberdeenshire, and always known as John Duff Dingwall. Married, September 14, 1837, Fanny Bridges, daughter of Sir Henry Bridges of Beddington House, Surrey, and is supposed to have been murdered by his valet, in Carlisle, October 26, 1840.

W.L., a boy, standing, dir. and looking f.; Highland costume, plumed bonnet, r. foot crossed over l., l. hand to waist; head leaning on r. arm which rests on trunk of a tree; flowers, thistles, etc., in foreground, trees and hills in distance to l.; the portrait is surrounded by a frame of lines. At foot a stag surrounded by a Garter inscribed "In Arduis Fortis." Inside frame, $8\frac{3}{4}$ by $6\frac{1}{8}$.

Preliminary etching. *C. Turner sale catalogue (14 impressions).*

Before the stag and garter, and before any inscription. *Mr. S. S. Savery.*

In fine upright upper and lower lettering: "J. Holmes Esq^r pinxt C. Turner sculp^t." In fine script: "John Dingwall Younger [this word in light open upright capitals] of Brucklay, Born at Brucklay Castle, 11. October, 1815." In fine upper and lower italics: "London, Published Dec^r 15. 1819, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.*

The original painting is in the possession of Mr. J. H. Bridges, Ewell Court, near Epsom.

162. DONEGALL, GEORGE AUGUSTUS CHICHESTER, 2ND MARQUESS OF.

After J. J. Masquerier.

Born 1769, died 1844. K.P.; Lord Lieutenant of the County of Donegal.

W.L., standing, dir. very slightly l., looking f.; peer's robe over plain dark dress, breeches, stockings, shoes; l. arm at his side, hand drawing back robe, r. hands on papers on table l. where also lie books, ink-bottle, and pen; curtain overhead, tops of trees in distance to r. The subject covers the whole plate. 24 by $14\frac{7}{8}$.

Engraved on copper.

I. At foot of subject, in fine script lettering: "J Masquerier pinxt C. Turner sculp^t." In light open upright capitals: "Marquis of Donegall." In fine upright upper and lower: "Published December, 1, 1800, by C. Turner, 56 [sic] Warren Street, Fitzroy Square." *G.; Dr. J. S. Foulle.*

II. The inscription strengthened and made thick and thin; the upright capitals filled in. *B.M.*

First mentioned in C. Turner's diary, July 20, 1800: "Outline L^d Donegall."

163. DONKIN, ARMORER.

After James Ramsay.

Nearly w.l., sitting, dir. towards r., looking f.; plain dress, pin in neckerchief; arms resting on arms of chair, r. hand holding letter; corner of cloth-covered table seen to l.

$14\frac{5}{8}$ by $11\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by James Ramsay, Esq. Engraved by C. Turner, A. R. A." In fine script: "Armorer Donkin, Esq^{re}." In facsimile of autograph: "Armorer Donkin" In fine upper and lower italics: "London, Published April 19th 1845, for the Proprietor, by C. Turner, N^o. 50, Warren St. Fitzroy Square." *B.M.*

DUCKWORTH, SIR JOHN THOMAS. *See BRENTON'S NAVAL HISTORY. No. 61.*

AUGUSTUS, THIRD DUKE OF GRAFTON

1805

AFTER HOPPNER





CATALOGUE OF PORTRAITS

164. DUNCAN, ADAM DUNCAN, 1ST VISCOUNT. *After D. Orme.*
Born 1731, died 1804; admiral. Defeated De Winter, the Dutch Admiral, at the Battle of Camperdown, 1797, in which year he was created a Viscount.

W.L., standing on deck of man of war, dir. towards f., facing more towards r.; bareheaded, naval uniform, shoes, sash, sword, star, medal suspended from neck, frill, ruffs; telescope in r. hand, l. arm extended, finger pointing to r.; man behind him; ships in distance to l. 24½ by 18.

In thick and thin upper and lower script lettering: "D. Orme Pinx^t Orme Exec^d Turner Sculp^t Lord Viscount Duncan. Sold & Publish'd March 1st 1798 by M^r Orme 23 Holles Street Cavendish Sq^e & E. Orme 25 Conduit St^t Hanover Sq^e" *B.M.*

Dec. 28, 1797, "Began L^d Duncan." June 20, 1798, "Began relaying the head of Lord Duncan. Went to Mr. Orme's to work on it."—*C. Turner diary.*

165. DUNCAN, MARIA REBECCA. *After G. H. Harlow.*
Born about 1780, died 1858; actress. While quite young played children's parts in the Provinces; performed at Drury Lane from 1804. The print may represent her as "Juliana" in the "Honeymoon," a part she created in 1805. Married James Davison, October, 1812.

Fully to waist, sitting, dir. and facing f.; hair dressed close, low-necked dress with high waist and short sleeves, brooch at bosom, waistband; part of archway in background to l. The subject is surrounded by a plain wide aquatint border. 10¾ by 9.

I. In fine script lettering on border under centre of subject: "Miss Duncan Engraved by C. Turner from a Picture by G H Harlow." Beneath border, in fine italic upper and lower lettering: "London, Published Feb^y 11. 1809, by John P. Thompson, G^t Newbort [*sic*] Street, Printseller to His Majesty, and the Duke & Duchess of York." *B.M.; Mr. H. W. Bruton.*

II. The script lettering strengthened so as to become thick and thin. *Newbort* corrected to "Newport." *G.; Mr. Burdett-Coutts.*

A smaller print of this subject, engraved by J. Rogers, is entitled "M^{rs} Davison, as 'Julia.'"

166. DUNDAS, LAWRENCE, LORD; HARRIOT LADY DUNDAS; AND JOHN CHARLES DUNDAS. *After C. W. Pegler.*
Lawrence Dundas (born 1766; died 1839) succeeded as 2nd Baron Dundas in 1820, and was created Earl of Zetland, 1838. He married Harriot, 3rd daughter of General John Hale, in 1794. She died in 1834. John Charles Dundas was their fourth and youngest son, born 1808, died 1866.

Lady Dundas sits on l. wearing wide hat trimmed with feathers, and a large lace collar; she holds a drawing on lap with l. hand, and glasses in r.; Lord Dundas sits on r.; faces to l. and holds a snuff box in l. hand; John Charles Dundas stands behind Lord Dundas, leans with l. arm on pedestal, and holds a high hat in l. hand. 13½ by 11½.

Engraved on steel.

In fine upright upper and lower lettering: "Painted by C. W. Pegler. Engraved by C. Turner A.R.A." In light open upright capitals: "Harriot Lady Dundas, Lawrence Lord Dundas, and the [these two words in fine script] Hon^{ble} John Charles Dundas." In fine upper and lower italics: "London, Published March 8, 1832, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

DUNDAS, LORD. *See DILETTANTI SOCIETY. No. 159.*

CHARLES TURNER, A.R.A.

167. DUNDAS, THOMAS, 1ST BARON. *After Sir T. Lawrence.*
Born 1741, died 1820. Lieutenant and Vice-Admiral of Orkney.

To waist, dir. f., facing slightly r.; gray hair, white neckerchief, frill, dark buttoned coat. $11\frac{1}{4}$ by $9\frac{1}{8}$.

Engraved on copper.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence P.R.A. Principal Painter in Ordinary to His Majesty. Member of the Roman Academy of St Luke & of the American Academy of the Fine Arts. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine script: "Tho^s Lord Dundas *Ætatis* 78." In fine upper and lower italics: "London. Published, February. 14th 1822, by C. Turner, 50, Warren Str^t Fitzroy Square." *Mr. E. Layton.*

DUNDONALD, THOMAS COCHRANE, 10TH EARL OF. *See COCHRANE.*

168. DUNLOP, ROBERT BUCHANAN. *After J. Jackson.*
Born 1757, died 1837.

To knees, standing, dir. f., facing towards r.; nearly bald; uniform, sash passing over l. shoulder; l. hand on hip and holding gloves; r. hand on drawn sword; background of clouds. $15\frac{1}{8}$ by $11\frac{7}{8}$.

Engraved on copper.

Before any inscription. *Note by Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by J. Jackson Esq^r R.A. Engraved by C. Turner Member of the American Academy of Fine Arts." In fine script: "Lieut^t Colonel Robert Buchanan Dunlop, of the Light Horse Volunteers of London and Westminster." In fine upper and lower italics: "London, Published June 2, 1823, by M^r Turner 50 Warren Street, Fitzroy Square." *B.M.*

169. DUPPA, RICHARD. *After H. Edridge.*
Born 1770, died 1831; biographer. Published "The Life and Literary Works of Michael Angelo Buonarrotti," in 1806.

Nearly w.l., sitting, dir. towards f., facing towards r.; dark dress and stockings, black gown; reading glass suspended from neck; l. knee crossed over r., r. arm on arm of chair, pen in hand, l. elbow on table to r. on which are books and writing materials, roll of paper in l. hand; curtain in background. Arms in centre of inscription space. $9\frac{3}{4}$ by $7\frac{3}{8}$.

Masked impression. *Sale at Sotheby's, May 20, 1905.*

I. In fine upright upper and lower lettering: "H. Ederidge [*sic*] Esq^r Pinx^t C. Turner Sculp^t" In partly filled-in gothic: "Richard Duppa, L.L.B." In fine upper and lower italics: "London, Published Nov^r 18. 1819, by C. Turner, 50, Warren St^t Fitzroy Square." *B.M.; C.; Mr. H. W. Bruton.*

II. The painter's name corrected to "Edridge." *Mr. F. B. Daniell.*

170. DUPUIS, THOMAS SANDERS. *After J. Russell.*
Born 1733, died 1796; organist to the Chapel Royal, 1779-96; Mus. Doc. Oxon., 1790.

CATALOGUE OF PORTRAITS

To waist, dir. towards l., looking f.; wig, bands, musical doctor's gown; a single stippled line surrounds the subject. $8\frac{1}{2}$ by $6\frac{7}{8}$.

In thick and thin script lettering: "J. Russell R.A. pinx^t C. Turner sculp^t T. S. Dupuis, Mus. Doc. Oxon; Organist & Composer to his Majesty. Engraved from the original Picture In the Possession of S^r Cha^s Grave Hudson Bar^t." In thick and thin upper and lower italics: "Published April 29th 1797, at N^o 331, Oxford Street." *B.M.*; *Mr. H. W. Bruton*; *Mr. L. B. Mozley*.

171. DURHAM, JOHN GEORGE LAMBTON, 1ST EARL OF.

After Sir T. Lawrence.

Born 1792, died 1840. Lord Keeper of the Privy Seal 1830-1833; Trustee of the British Museum 1830-1833; Governor-General of Canada 1838.

To waist, dir. slightly l., facing slightly r.; coat edged with fur, cloak (with chain on l. shoulder) thrown loosely round him and held in f. by l. hand; ring on l. little finger; pillars in background, tree in distance to l. $10\frac{3}{8}$ by $8\frac{5}{8}$.

Engraver's unfinished proof, with rough edges. *C.*

Before any inscription. *B.M.*; *C.*

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence Engraved by C. Turner A.R.A." In fine upright upper and lower: "London Published April 28th 1831 by Colnaghi Sen^r Dominick Colnaghi & C^o Printsellers to their Majesties and the Royal Family Pall Mall East" [the last three words in capitals]. *Sale at Christie's, March 28, 1905; Mr. E. Layton.*

II. With additional inscription. In light open upright capitals: "The Right Hon^{ble} John George Lord Durham," In fine script: "Lord Privy Seal" In open upright: "&c. &c. &c." To r., "Proof." *B.M.*; *V. and A.*; *Mr. H. W. Bruton.*

III. The whole of the title erased. Instead, in thick and thin script: "The Right Honorable John, George," In open upright thick and thin capitals: "Earl of Durham, &c. &c. &c." The word *Proof* erased. *B.M.*

DYSART, LOUISA (TOLLEMACHE) COUNTESS OF. *See* MANNERS.

172. EBRINGTON, HUGH VISCOUNT.

After J. Ramsay.

Born 1783, died 1861. M.P. for Buckingham and Devonshire, 1812-1839; Baron Fortescue, 1839; Lord Lieutenant of Ireland, 1839-1841; succeeded as 2nd Earl Fortescue, 1841.

To waist, sitting, dir. slightly r., facing and looking towards l.; slight side whiskers, plain dress; r. arm placed across back of chair; curtain in background. $11\frac{3}{4}$ by $9\frac{1}{8}$.

Engraved on steel.

In fine upright upper and lower lettering: "Painted by I. Ramsay Esq^{re} Engraved by C. Turner. A.R.A." In fine script: "Hugh Viscount Ebrington. &c. &c. &c." In fine upright upper and lower: "London, Published Jan^y 23. 1835. by M^r Turner 50. Warren Street Fitzroy Square & Mess^{rs} Domenic [sic] Colnaghi & C^o Pall Mall East." *B.M.*; *C.*

173. EBRINGTON, HUGH, VISCOUNT.

Nearly to waist, dir. and facing in profile to r.

Plate size, $8\frac{7}{8}$ by $7\frac{3}{8}$.

ENGRAVED LIGHTLY IN STIPPLE.

In fine script lettering: "Lord Viscount Ebrington. Engraved by C. Turner from an original Drawing." In fine upper and lower italics: "Published July 24. 1816, by C. Turner, Warren S^t Fitzroy Square, London." *B.M.*

CHARLES TURNER, A.R.A.

174. EDMONSTONE, SIR ARCHIBALD.

After J. Hoppner.

Born 1718, died 1807. Created a baronet, 20 May, 1774. M.P. for Dumbarton county, and the Ayr and Irvine burghs, 1761-1795.

Fully to waist, sitting, dir. slightly l., looking f.; powdered hair, frill, dark coat; arms resting on arms of chair, l. arm holding hat to body; curtain background. In l. lower corner of subject, scraped: "æt: 89: 1807" Arms in centre of inscription space, motto: "Virtus Auget Honorem." 12 by 9 $\frac{7}{8}$.

In fine upper and lower italic lettering: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp^t. In light open italic capitals: "Sir Archibald Edmonstone" In fine script: "of Duntreath Bar^t Stirlingshire." In fine upper and lower italics: "London, Published June 14, 1807, by C. Turner, N^o 50, Warren Street Fitzroy Square." *B.M.; C.*

175. EGAN, PIERCE.

After George Sharples.

Born 1772, died 1849. Author of "Life in London" and numerous other social works. "Life in London" was published in 1821.

Nearly w.l., sitting, dir. r., facing towards f.; dark dress, r. knee crossed over l., r. hand holding paper on knee, l. elbow on table to r., on which lie papers, inkstand and pen, l. hand raised to temple; shelves with books in background to l. 10 $\frac{1}{4}$ by 8 $\frac{1}{2}$.

I. In fine upright upper and lower lettering: "Drawn by George Sharples. Engraved on Steel by C. Turner." In light open upright capitals: "Pierce Egan," In fine upper and lower italics, and fine upright capitals: "Author of Life in London; Tom and Jerry, a Musical Drama; Boxiana; Picture of the Fancy, &c." In fine upper and lower italics: "London, Published by P. Egan, Feb. 1, 1823, at 71, Chancery Lane." *B.M.*

II. All inscription beneath name of personage erased. Instead, in fine upright capitals, and fine upright upper and lower lettering: "Author of the Original Works of Life in London, also Tom and Jerry, Life of an Actor, Trip to Ascot Races, Boxiana; Show Folks, Walks through Bath, Book of Sports, &c. &c. and Life in Dublin, produced at the Theatre Royal, Hawkins Street, Dublin, on Tuesday, Feb^y 18. 1834, with the most decided success. Printed for Pierce Egan, Jun^r June 1st 1832, 4, Paget Place, Waterloo Road, London." *C.; V. and A.; Mr. H. W. Bruton.*

176. EGERTON, WILLIAM TATTON EGERTON, 1ST BARON.

After John Bostock.

Born 1806, died 1883. M.P. for Lymington; and afterwards for twenty-six years one of the members for Cheshire. Raised to the peerage May 15, 1859.

To knees, standing, dir. towards f., facing towards r.; side whiskers; plain dark dress; r. hand placed within waistcoat, l. hand placed on table to r.; curtain to l. Crest in centre of inscription space. 16 $\frac{1}{2}$ by 12 $\frac{1}{2}$.

I. In fine upright capitals: "Painted by M^r John Bostock. Engraved by C. Turner, A.R.A. Published by Thomas Agnew, Repository of Arts, Exchange St. Manchester, Nov^r 5. 1839." Towards r., in facsimile of autograph: "W Tatton Egerton" *C.*

II. The date of publication altered to: "Sept^r 1st 1840." *B.M.*

177. EGREMONT, GEORGE O'BRIEN WYNDHAM, 3RD EARL OF.

After William Derby.

Born 1751, died 1837; art patron; one of the first to appreciate J. M. W. Turner. Among other artists whom he encouraged were Flaxman and Constable. A Vice-President and Director of the British Institution.

Nearly w.l., sitting, dir. and facing towards r.; light waistcoat, open coat, dark breeches, striped stockings; r. arm on arm of chair, spectacles in r. hand, l. arm on table r., on which lie writing materials and a letter addressed: "To The Earl of Egremont Lord

CATALOGUE OF PORTRAITS

Leutenant [*sic*] County Sussex"; letter in l. hand commencing "My Lord," and dated "London Jan^y 1825"; dog to l. with his forepaws on seat of chair and looking up into his master's face. 16 $\frac{3}{8}$ by 13 $\frac{1}{8}$.

Before any inscription, and before the words on letter in l. hand or on the one on table. *B.M.*; *C.*

In light open upright upper and lower lettering: "Painted by William Derby Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty" In fine upper and lower italics under centre of subject: "Published Dec^r 1. 1825. by John Phillips, Petworth, Sussex" *C.*

ELDIN, LORD. *See* CLERK, JOHN [LORD ELDIN].

ELIZABETH, QUEEN. *See* PORTRAITS OF ROYAL PERSONAGES. No. 467.

178. ELLENBOROUGH, EDWARD LAW, 1ST BARON.

After Sir T. Lawrence.

Born 1750, died 1818. Leading counsel for Warren Hastings; Lord Chief Justice of England and created Baron Ellenborough, 1802.

Nearly w.l., sitting, dir. towards f., facing towards l.; long wig, bands, judge's robes, chain; r. arm on arm of chair, l. hand on desk to r.; curtain in background. Arms in centre of inscription space, motto: "Compositum Animi Jus Pasqui."

17 $\frac{1}{4}$ by 13 $\frac{7}{8}$.

I. In fine upper and lower italic lettering: "Painted by T. Lawrence Esq^r R.A. Principle [*sic*] Painter in Ordniary [*sic*] to his Majesty. London Published by R. Cribb, 288 Holborn. Jan^y 2. 1809. Engraved by Charles Turner." In light open upright capitals: "Edward Lord Ellenborough" *B.M.*; *V. and A.*

II. In inscription of painter, *Principle* corrected to "Principal," and *Ordniary* changed to "Ordinary." *Mr. H. S. Theobald, K.C.*

179. ELLISTON, ROBERT WILLIAM.

After G. H. Harlow.

Born 1774, died 1831; actor and manager. He had a varied career as an actor; performed at Bath, and at the Haymarket, Covent Garden and Drury Lane Theatres; created Drury Lane's reputation for elaborate scenery.

To waist, dir. towards l., looking f.; rough hair, white neckerchief, fur edged coat. Beyond the subject is a wide border of very light aquatint.

Dimensions of subject: 10 $\frac{1}{2}$ by 8 $\frac{3}{4}$.

Outside dimensions of border: 15 $\frac{3}{8}$ by 11 $\frac{3}{8}$.

Before any inscription. *B.M.*

I. In thick and thin script lettering on aquatint border: "Elliston. Engraved by C. Turner, from a Picture by G. H. Harlow." In fine italics immediately under border: "London, Published July 9th 1808, by John P. Thompson G^r Newport Street Printseller to His Majesty and the Duke & Duchess of York." *B.M.*; *C.*; *Mr. H. W. Bruton*; *Mr. Burdett-Coutts.*

II. The aquatint border removed. *V. and A.*

180. ELPHINSTONE, MARGARET MERCER.

After Geo. Sanders.

Born 1788, died 1867. In 1817 married Auguste Charles, Comte de Flahault de la

CHARLES TURNER, A.R.A.

Billarderie during his exile in this country. She was heiress to her father, Lord Keith, and succeeded to the peerages of the United Kingdom and Ireland upon his death in 1823. Her eldest daughter Emilie married, as his second wife, Henry Thomas, 4th Marquess of Lansdowne, by whom she had two sons, the present Marquess of Lansdowne, and Lord Fitzmaurice.

Nearly w.l., sitting, facing and looking f.; curls, turban, loose robes; leaning with both arms on ornamental circular table to l.; curtain in background to r. 12 $\frac{5}{8}$ by 16.

Trial proof, head portion only. *Mr. S. S. Savery.*

Before any inscription. *Mr. H. S. Theobald, K.C.; Mr. E. E. Leggatt.*

In fine script lettering: "Painted by George Sanders. Engraved by Charles Turner. The Hon^{ble} Margaret Mercer Elphinstone From a Picture in the possession of George Keith Lord Keith, K.B. K.C. Admiral, &c. &c. &c." In fine upper and lower italics: "London, Published May 3. 1813, by C. Turner, Warren Street, Fitzroy Square." *B.M.; C.*

181. ELPHINSTONE, MOUNTSTUART. *After Sir T. Lawrence.*

Born 1779, died 1859; Indian statesman. Governor of Bombay, 1819-27. Published "An Account of the Kingdom of Caubul," 1815; and "The History of India," 1841.

W.L., sitting on carved chair, dir. slightly r., looking f.; white waistcoat, dark coat and trousers, shoes; r. foot on stool, arms on arms of chair, l. hand holding letter; table to l. on which lie inkstand and paper, two books beneath table, one lettered "Affairs of India Vol. II."; high hat on floor to r., Indian landscape in distance to r.

24 $\frac{1}{2}$ by 16 $\frac{1}{4}$.

Before any inscription. *B.M.; C.*

In fine upright upper and lower lettering: "Engraved by C Turner A R A" In light open italic capitals: "The Honorable Mount Stuart Elphinstone," In light open gothic with flourishes: "Governor of Bombay" In fine script: "From a Painting by Sir Tho^s Lawrence and M^r Simpson for the Bombay National Education Society 1833" *C.; V. and A. (The impressions have been cut at bottom, and a publication line may have been cut off.)*

182. EMERSON, WILLIAM. *After Sikes.*

Born 1701, died 1782; mathematician. Published a number of works upon subjects connected with his profession, astronomy, and navigation.

To waist, an oval in a square, dir. and facing slightly r., looking f.; own hair, plain coat fastened at throat and waist and bulging open, showing shirt. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

Engraver's unfinished proof; inscription space not quite cleaned. *Truman Sale, April 27, 1906.*

Masked proof. *Mr. H. W. Bruton.*

Before any inscription. *V. and A.*

In light open upright upper and lower lettering: "Painted by Sikes Engraved by Turner" In light open upright capitals: "Emerson," In fine script: "Born 14th May 1701 died 21st May 1782." In fine upper and lower italics: "London, Published 20th June 1812, by the Engraver N^o 50, Warren Street Fitzroy Square." To r., in fine italics: "Proof" *B.M.; C.*

183. EMERY, JOHN. *After De Wilde.*

Born 1777, died 1822; actor. Performed in the "Heir-at-Law" at the Haymarket in 1800; joined the Covent Garden Company in 1801, and remained with it till his death. "The School of Reform; or How to rule a Husband," by Thomas Morton, was produced at Covent Garden with great success in 1805.

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W.L., standing in a room with feet apart, dir. towards f., facing towards l.; striped waistcoat, long light coat, top boots, hat in l. hand; in a niche behind table in background to l. a figure of Justice. 19 $\frac{3}{4}$ by 15 $\frac{3}{4}$.

Engraved on copper.

Before the engraver's name: *Engraved by C. Turner. Mr. H. W. Bruton.*

I. In fine upper and lower italic lettering: "Painted by De Wilde. Engraved by C. Turner" In open upright capitals: "Mr Emery as Tyke" In fine script: "in the School of Reform." In fine upper and lower italics: "London Published June 14. 1808, by C. Turner, N^o 50, Warren Street, Fitzroy Square" *B.M.; C.*

II. The script lettering strengthened and made slightly thick and thin. *V. and A.; Mr. Burdett-Goutts.*

184. ENGLEFIELD, SIR HENRY CHARLES. *After T. Phillips.*
Born 1752, died 1822; antiquary. President of the Society of Antiquaries for a short time; published several works.

Nearly to knees, sitting, dir. and facing l.; white neckerchief, plain dark dress; arms resting on arms of chair, small circular object in r. hand; vase and dish on table in background to l., lattice window behind; portfolio leaning against chair in foreground to r. 12 $\frac{5}{8}$ by 9 $\frac{7}{8}$.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering: "Painted by T. Phillips Esq^r R.A. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine script: "Sir Henry Charles Englefield Bar^t" In fine upper and lower italics: "London, Published Oct^r 20. 1821, by Mr Turner, 50 Warren St^t Fitzroy Square." *B.M.; C.; Mr. H. W. Bruton.*

185. ERSKINE. THOMAS ERSKINE, 1ST BARON. *After Sir T. Lawrence.*
Born 1750, died 1823; Lord Chancellor. Obtained the acquittal of Lord George Gordon, 1781; became Lord Chancellor and created Baron Erskine, 1806.

To waist, dir. and looking f.; rough hair, dark buttoned coat, star; l. arm extended. 11 $\frac{7}{8}$ by 10.

Masked proof, before the star. *B.M.*

I. In very slightly thick and thin script: "Painted by T. Lawrence Esq^r R.A. Engraved by Cha^s Turner." In fine upper and lower italics: "London, Published Nov^r 26, 1806, by the Proprietor." *C.; Dr. J. S. Joule; Mr. H. S. Theobald, K.G.*

II. Star added on l. breast. In light open upright capitals: "Thomas Lord Erskine." Line of publication erased; instead, in fine upper and lower italics: "London, Pub^d May 8th 1815, by C. Turner, 50, Warren Street, Fitzroy Square."

From C. Turner sale catalogue there appears to be a state with the star but before the title.

186. ERSKINE. THOMAS ERSKINE, 1ST BARON.
To waist, sitting, dir. f., facing very slightly r.; long wig, lace cravat, chancellor's robe; curtain in background. 11 $\frac{5}{8}$ by 9 $\frac{7}{8}$.

In light open upright capitals: "The Right Honorable Thomas Lord Erskine." In fine script: "Lord High Chancellor of England." In fine upright capitals: "Published by E & A. Evans, 403, Strand, London, 1858." *B.M.*

CHARLES TURNER, A.R.A.

187. ESSEX, GEORGE CAPEL-CONINGSBY, 5TH EARL OF.

After J. Hoppner.

Born 1757, died 1839; M.P. for Westminster, 1779; for Lostwithiel, 1781; for Oakhampton, 1784; succeeded as 5th Earl of Essex, 1799; D.C.L.; F.R.S.

To knees, standing, dir. towards f., facing towards r.; peer's robe over dark coat; l. hand to hip, r. elbow on pedestal of circular pillar to l.; branches of tree overhead, landscape in distance to r. 17 $\frac{5}{8}$ by 13 $\frac{3}{4}$.

Before any inscription. C.; *Mr. E. Layton.*

I. In fine upper and lower italic lettering: "Painted by I. Hoppner Esq^r R.A. 1806. Engraved by Cha^s Turner. London: Pub. Feb^y 1. 1812, by C. Turner, 50, Warren Street, Fitzroy Square" B.M.; C.

II. Arms added in centre of inscription space. Title added in light open upright capitals: "George Earl of Essex" C.

ESSEX, GEORGE, 5TH EARL OF. *See* MALDEN.

188. ESSEX, SARAH, COUNTESS OF.

After Rt. Fagan.

Daughter of Henry Bazett, of St. Helena. Married George, 5th Earl of Essex, 6 June, 1786; died 16 January, 1838.

To waist, dir. and facing towards l.; turban, long hair, earrings, necklace, light dress with lace edging, broad waistband, scarf loosely across l. arm. 10 $\frac{3}{4}$ by 9.

In fine upright upper and lower lettering: "R^t Fagan Pinxt a Romæ 1790. C. Turner Sculp^t 1816." In fine upper and lower italics: "London, Pub^d Aug^t 28. 1816, by C. Turner, Warren St^t Fitzroy Square." B.M.; *Mr. H. S. Theobald, K.C.*

An impression has been seen with the date "1792" after the word Romæ.

189. EXMOUTH, EDWARD PELLEW, 1ST VISCOUNT.

After Sir W. Beechey.

Born 1757, died 1833; admiral. During a long naval service, behaved with distinction upon a number of occasions, for which he was knighted 1793; created a baronet 1796; elevated to the peerage 1814; and finally advanced to a Viscount, 1816, after his bombardment and destruction of the fleet and arsenal of Algiers in that year.

W.L., standing on deck of a ship, dir. towards f., facing slightly upwards to r.; uniform, two sashes, sword, orders; r. arm by his side, telescope in hand; l. arm raised and extended, issuing instructions as described in the inscription; cannon, cannon balls, and coil of rope to r., mast and rigging to l.; a background of smoke. 23 $\frac{1}{2}$ by 16 $\frac{3}{8}$.

I. In fine upright upper and lower lettering: "Painted by Sir W^m Beechey R.A. Painter to Her Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine upper and lower italics under centre of subject: "London, Published April 1. 1818. for the Proprietor by C. Turner, 50, Warren Street, Fitzroy Square." In light open upright capitals: "The Right Honourable Edward Lord Viscount Exmouth" In fine script: "Baron Exmouth of Canonteign, a Baronet & L.L.D. Admiral of the Blue Squadron of his Majesty's Fleet, Knight Grand Cross of the most Honourable Military Order of the Bath, Knight Grand Cross of the Royal Sicilian Order of Saint Ferdinand and Merit, Knight Grand Cross of the Military Order of Saint Maurice and Lazare of Sardinia, Knight of the most Honourable & Ancient Order of the Annunciation of Savoy and Sardinia, Knight Grand Cross of the Military Order of William of the Netherlands, and Knight Grand Cross of the Royal and distinguished Order of Charles the 3^d of Spain, towards the close of the evening, ordering the sails of the Queen Charlotte to be hauled in, in consequence of the burning of an Algerine Vessel immediately under her stern." B.M.; C.; *Dr. J. S. Foulle.*

JOHN ROBISON, LL.D.

1805

AFTER RAE BURN





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II. A worn impression cut down to $15\frac{1}{2}$ by $12\frac{1}{2}$, showing the figure down to the knees; laid down to make it appear as from a metal plate $19\frac{1}{2}$ by 15. Round the subject two bordering lines. In fine upright upper and lower lettering: "Sir W^m Beechey, R.A. London: Published by Welch & Gwynne, 24, S^t James's Street, 1843. C. Turner, A.R.A." In fine script: "The R^t Hon^{ble} Edward Lord Viscount Exmouth, G.C.B. &c. &c." C.

190. EXMOUTH, EDWARD PELLEW, 1ST VISCOUNT.

After Sir T. Lawrence.

To waist, dir. f., facing towards r.; white neckerchief, frill, naval uniform.

$11\frac{7}{8}$ by $9\frac{7}{8}$.

I. In fine upright upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Engraved by C. Turner." In fine script: "The Right Honourable Edward Pellew, Baron Exmouth [the word *Exmouth* in open italic capitals] & a Baronet, Knight Commander of the most Honourable Military Order of the Bath and of the Sardinian Order of S^t Maurice & Lazare, Admiral of the Blue and Commander in Chief of the Mediterranean Fleet. From a picture in the possession of Edward Hawke Locker Esq^r F.R.S. F.S.A." In fine upper and lower italics: "London, Published Oct^r 12, 1815 by Mess^{rs} Colnaghi & C^o Cockspur Street, Haymarket." B.M.; V. and A.

II. The inscription strengthened and made thick and thin. B.M.; C.; Mr. H. W. Bruton.

EXMOUTH, EDWARD PELLEW, 1ST VISCOUNT. *See* BRENTON'S NAVAL HISTORY. No. 63.

FAIRFAX, ANNA (VERE), LADY. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 450.

191. FALDER, JO.

After J. Sutton.

To waist, dir. and facing towards r., looking slightly downwards; plain coat fastened by one button.

8 by $6\frac{5}{8}$.

In fine upper and lower italic lettering: "Painted by J. Sutton. Engraved by C. Turner." In open upright thick and thin capitals: "Jo. Falder." In fine upper and lower italics: "Publish'd, Aug. 11, 1824, by M^r Sutton, Rogerscale, Cockermouth, Cumberland." C.

FALKLAND, LETITIA, VISCOUNTESS. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 452.

FALKLAND, LUCIUS CARY, 2ND VISCOUNT. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 451.

192. FANE, LADY CECILY JANE GEORGIANA. *After Sir T. Lawrence.* Youngest daughter of John, 10th Earl of Westmorland, by his second wife Jane (married 1800) daughter of R. H. Saunders, M.D. Died December 4, 1874.

W.L., a young girl, standing, leaning with her back against a bank, her toes just immersed in a stream, facing and looking upwards towards r.; arms, l. shoulder, and legs bare, r. arm on tub beside her, l. hand on bank; kid in water to r., landscape in distance to l.

$13\frac{3}{4}$ by $9\frac{7}{8}$.

Before any inscription. *Note by Mr. E. O. Schneider.*

I. In small upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by C. Turner,

CHARLES TURNER, A.R.A.

Mezzotinto Engraver in Ordinary to His Majesty." At foot of plate, in same lettering: "London, Pub^d March 20th 1826, by Hurst, Robinson & C^o Printsellers to His Majesty 5, Pall Mall." *C.*

II. Line of publication erased. Instead, in fine upper and lower italics: "London, Published Jan^y 1, 1828, by Mess^{rs} Colnaghi, Son & C^o Printsellers to the King, Pall Mall East." *B.M.; Mr. J. Charrington.*

III. With additional inscription. In slightly thick and thin script: "The Lady Georgiana Fane Daughter of The R^t Hon^{ble} the Earl of Westmorland" To r. in fine italics: "Printed by J. Lahee." *B.M.*

IV. The plate worn and retouched; a border of ruled lines added round subject. The title and line of publication erased; instead, in light open upright capitals, with a line along the centre of each letter: "The Bud of Promise." In fine upright capitals at foot of plate: "London, Published March 1st 1844, by Thomas Boys, XI Golden Square, Regent Street." *Mr. E. Layton.*

C. Turner sale catalogue, lot 961, mentions an "approved proof, with the alteration on the hill."

193. FARADAY, MICHAEL.

After Charles Turner.

Born 1791, died 1867; chemist. Assistant to Sir Humphry Davy; discovered benzol, 1825; magneto-electricity, 1831. Died at Hampton Court.

Nearly to the knees, standing, dir. towards f., facing towards l.; dark neckcloth, dark dress, seals hanging from fob; l. hand on jar which with book etc. lies on table r., r. hand raised, forefinger pointing upwards; electrical instrument to l., curtain in upper l. corner.
14 $\frac{5}{8}$ by 11 $\frac{3}{8}$.

Engraved on steel.

Before any inscription. *V. and A.*

I. In fine upright capitals under centre of subject: "Drawn & Engraved by C. Turner, A.R.A." At foot, in fine upper and lower italics: "London, Published Oct^r 20, 1838, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." *Sale at Sotheby's, May 20, 1905.*

II. The line "Drawn . . . A.R.A." erased, and re-engraved in light open upright capitals. The date of publication altered to: "Jan^y 12, 1839." To r., facsimile of autograph: "M Faraday" *B.M.; C.*

194. FFOLKES, SIR MARTIN BROWNE.

After T. Barber.

Created a baronet, May, 1774; married Fanny, daughter of Sir John Turner, Bart., of Warham, Norfolk; died December, 1821.

Fully to waist, sitting, dir. and facing towards f.; rough hair, frill, light waistcoat, coat fastened by one button, seal hanging from fob; l. arm resting on corner of table to r. on which lie papers; rings on third and little fingers of l. hand; curtain in background.
11 $\frac{7}{8}$ by 9 $\frac{1}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by T. Barber. Engraved by C. Turner." In light open upright capitals: "Sir Martin Browne Ffolkes Bart M.P." In light open upright upper and lower: "For Kings Lynn." In fine script: "To Thomas William Coke Esq^r. This Print is with Permission inscribed by his most ob^t & hum^{ble} Serv^t T. Barber." In fine upper and lower italics: "Nottingham, Published Sept^r 24. 1816, by T. Barber; & may be had at M^r Piggs, Lynn." *B.M.*

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195. FIELD, HENRY.

After S. Lane.

Born 1755, died 1837; apothecary. Apothecary to Christ's Hospital; one of the City of London officers appointed to deal with the threatened outbreak of cholera in 1831.

Nearly w.l., sitting, dir. f., looking slightly r.; plain dark dress, coat fastened by one button; l. knee crossed over r., arms on arms of chair, letter in l. hand; table to l. on which are book, one paper inscribed: "The London Annuity [*sic*] Society Instituted A.D. 1765"; another: "Samuel Lane p^t", and writing materials; curtain and pillar in background.

15 by 11 $\frac{3}{4}$.

Engraved on steel.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by S. Lane, Esq^r Engraved by C. Turner, A.R.A." In light open upright capitals: "Henry Field, Esq^{re} Æt: 81." In fine script: "Treasurer of the London Annuity Society for the benefit of the Widows of Members. From a Picture painted by order of the Society for their Court Room, A.D. 1836." In fine upper and lower italics: "London, Published May 13th 1837, by M^r Turner, N^o 50, Warren Street, Fitzroy Sq^{re} M^r W. Cribb, N^o 34, King Street, Covent Garden, & Mess^{rs} Dom^o Colnaghi & C^o Pall Mall East." To l., "Proof." C.

196. FIELD, WILLIAM.

After Henry Wyatt.

Born 1768, died 1851. Minister of the Presbyterian Chapel in High Street, Warwick, 1790-1843; started the first Sunday School in Warwick, which provoked a controversy with the local Anglican clergy; author of "An historical account of the town and castle of Warwick," 1815.

Nearly to knees, sitting, dir. and facing towards l.; white neckcloth, plain black dress; l. arm on arm of chair, r. hand holding book in lap with thumb between leaves; country house and trees in distance to l.

11 $\frac{3}{8}$ by 9 $\frac{1}{4}$.

Engraved on steel.

In light open upright capitals: "Painted by Henry Wyatt, Esq. Engraved by C. Turner, A.R.A." In fine script: "The Rev^d William Field." In fine upper and lower italics: "London, Published April 16, 1839, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." To r., in fine italic capitals: "Private Plate" *B.M.*

197. FINGALL, ARTHUR JAMES PLUNKETT, 8TH EARL OF.

After T. C. Thompson.

Born 1759, died 1836. Created an English Peer, by the title of Baron Fingall, 1831; married Frances, daughter of John Donelan, of Bally Donelan, Galway, 1785.

W.L., standing, dir. towards l., looking f.; dark coat, breeches and stockings, light waistcoat; r. arm by his side, letter in r. hand, l. hand leaning on table to r. on which lie papers, books, inkstand and pen; a cloth covers part of the table and reaches to the ground; curtain and pillars in background.

24 $\frac{1}{4}$ by 16 $\frac{3}{4}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by T. C. Thompson. Engraved by C. Turner." In fine script: "Earl of Fingol." In fine upper and lower italics: "Dublin Published Dec^r 14. 1816, by Jo^s D^{el} Vechio, Printseller, &c. &c. &c." *B.M.*

198. FITZWILLIAM, RICHARD FITZWILLIAM, 7TH VISCOUNT.

After H. Howard.

Born 1745, died unmarried 1816; founder of the Fitzwilliam Museum, Cambridge. Author of the "Letters of Atticus." Edition in French, 1811; in English, 1826.

CHARLES TURNER, A.R.A.

Nearly w.l., sitting in armchair, dir. towards r., facing f.; bareheaded, open collar, dark coat edged with fur; r. arm on arm of chair, l. hand on open book on table to r., knees crossed; pilasters and curtain in background. Arms in centre of inscription space, motto: "Deo Juvante." 15 $\frac{1}{8}$ by 12 $\frac{3}{8}$.

Unfinished proof before the margins of the plate were cleaned. *B.M.*

In thick and thin upper and lower italics: "H. Howard Esq^r R.A. Pinx^t Cha^s Turner, Sculp^t" In partly filled-in gothic lettering surrounded by flourishes: "Richard Viscount Fitzwilliam" In open upright thick and thin capitals: "Anno Æt. LXIV. Anno Dom. MDCCCIX." *B.M.; C.; V. and A.; Mr. H. W. Bruton.*

FITZWYGRAM. *See* WIGRAM.

199. FLAXMAN, JOHN.

After J. Jackson.

Born at York, 1755; died 1826; buried at St. Giles's, London. Sculptor and draughtsman. Drew illustrations to Homer, Dante, etc.; was the sculptor of a great number of monuments; first professor of sculpture to the Royal Academy.

To waist, dir. towards l., looking f.; plain black dress.

10 by 8 $\frac{1}{4}$.

Engraved on copper.

Before any inscription. *C.*

In fine upright upper and lower lettering: "Painted by I. Jackson Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "John Flaxman Esq^{re} R.A." In fine script: "From the original Picture in the Collection of the Hon^{ble} George Agar Ellis to whom this print is with permission dedicated by his obedient & very humble Serv^t C. Turner." In fine upper and lower italics: "London, Published May 1. 1827 by M^r Turner 50 Warren Street, Fitzroy Square." *B.M.; V. and A.; Mr. H. W. Bruton.*

200. FLETCHER, MR.

After Charles Ambrose.

Musician of Birmingham.

To waist, sitting, dir. towards l., facing towards f.; white hair, light neckerchief, dark coat; r. hand holding roll lettered: "A Selec of Sacre by Moza Arrang"; curtain in background.

10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by M^r C. Ambrose. Engraved by C. Turner, A.R.A." In fine script: "To the numerous Friends" In fine italic capitals: "Of" In light open upright capitals: "M^r Fletcher," In light open italic capitals: "Of Birmingham." In fine script: "This Print is respectfully dedicated by their Obedient Servant Cha^s Ambrose." In fine upper and lower italics: "London, Published Nov^r 20, 1830, by M^r C. Ambrose, N^o 75, Newman Street." To l., in upper and lower italics: "Proof" *B.M.; C.; Mr. H. W. Bruton; Mr. L. B. Mozley.*

201. FORD, THOMAS.

After J. Ferneley.

Died 1821.

Nearly w.l., sitting, dir. very slightly l., looking f.; light hair, bands, dark robes; l. arm on arm of chair, r. elbow on corner of table, r. hand raised; "Holy Bible" and papers on table l., interior of chapel seen through doorway to l.; curtain to r.

14 $\frac{1}{4}$ by 12.

In fine upright upper and lower lettering: "Painted by J. Ferneley. Engraved by C. Turner." In light open upright capitals: "The Rev^d Tho^s Ford L.L.D.," In fine

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script: "Aged 78 Years. 46 Years Vicar of Melton Mowbray Leicestershire." In fine upper and lower italics: "Melton, Mowbray, Leicestershire, Published Dec^r 25, 1820, by J. Ferneley." To r.: "Proof" *B.M.*; *C.*

202. FORSTER, EDWARD.

After J. Hoppner.

Born 1730, died 1812. Banker and antiquary. For many years governor of the Russia Company. Resided at Walthamstow.

Nearly w.l., sitting, facing slightly l., looking f.; white hair, light waistcoat, plain dark coat fastened by three large buttons, breeches; r. knee crossed over l., r. hand on knee, l. hand closed, l. elbow on table to r. on which are writing materials and a paper headed: "Remarks on the Charter"; curtain in background. 17 by 13 $\frac{7}{8}$.

Masked proofs, before any inscription except that on paper. *C.*; *Dr. J. S. Foulle.*

In fine upper and lower italic lettering: "Painted by J J Hoppner Esq^r R A. Engraved by Cha^s Turner" In light open upright capitals: "Edward Forster Esq^r" In fine script: "Governor of the Royal Exchange Assurance" In fine upper and lower italics: "London Published March, 24, 1810, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*; *C.*

203. FORSYTH, THOMAS.

After Sir W. Beechey.

Fully to the waist, sitting, dir. and facing towards l.; white hair, plain dark coat—the high-lights of the buttons very prominent; l. elbow leaning on arm of chair, l. hand raised to cheek bone, ring on l. little finger; curtain in background to r. 11 $\frac{3}{4}$ by 9 $\frac{3}{4}$.

Before any inscription. *Mr. F. B. Daniell.*

In light open upright upper and lower lettering: "Painted by Sir W^m Beechey R.A: Painter to her Majesty Engraved by C. Turner, Warren St Fitzroy Squ^e." In light open upright capitals: "Tho^s Forsyth Esq^r." *B.M.*; *C.*; *Mr. H. W. Bruton*; *Mr. L. B. Mozley*; *Mr. F. B. Daniell.*

FORTESCUE, HUGH, 2ND EARL. *See* EBRINGTON.

FORTUNE TELLER, THE. *See* SPENCER. No. 537.

204. FOX, CHARLES JAMES.

Born 1749, died at Chiswick 1806; celebrated Whig statesman; opponent of William Pitt; buried in Westminster Abbey.

To waist, sitting, dir. towards r., looking f.; cravat, light waistcoat, dark coat fastened across chest by one button; pilaster in background to r., curtain to l. 12 by 9 $\frac{7}{8}$.

I. In light open upright capitals: "The R^t Hon^{ble} Cha^s James Fox," In fine script: "Principal Secretary of State for the Foreign Department &c. &c. &c. Engraved by Cha^s Turner from an original Drawing in the possession of the Hon^{ble} M^{rs} Fox to whom by permission this Print is dedicated by her respectful & obliged humble Serv^t Rob^t Cribb." In fine upper and lower italics: "London Published, May 1st 1806, by R. Cribb. N^o 288 Holborn." *C.*

II. The upright capitals filled in; the script lettering made slightly thick and thin. *B.M.*

205. FOX, HON. HENRY EDWARD.

After T. Phillips.

Born 1755, died 1811; youngest son of Henry Fox, first Lord Holland; general; Lieutenant-Governor of Gibraltar 1804.

CHARLES TURNER, A.R.A.

To waist, facing and looking towards l.; slight side whiskers; frill, uniform with epaulettes. 11 $\frac{3}{4}$ by 9 $\frac{7}{8}$.

Engraved on copper.

In light open upright upper and lower lettering: "T. Phillips A. pinx^t C. Turner sculp."
In light open upright capitals: "Lieu^t General the Honorable Henry Edward Fox," In fine script: "Lieu^t Governor of Gibralter [*sic*] &c. &c. &c." In fine upper and lower italics: "London Published Augst 17, 1805, by Colnaghi, & C^o Cockspur Street." *B.M.*; *C.*; *Mr. H. W. Bruton.*

206. FRANCIS I.

Born 1494, died 1547. Ascended the throne of France 1515.

A w.l., emblematical standing figure, representing Francis I wearing or carrying the attributes of Minerva, Mars, Diana, Cupid, and Mercury. He is standing on an ornamental tablet, inscribed in light open upright upper and lower lettering:

"Francoys en guerre est vn Mars furieux
En paix Minerue & diane a la chasse
A bien parler Mercure copieux
A bien aymer vray Amour plein de grace
O france heureuse honore donc la face
De ton grand Roy qui surpasse Nature
Car l'honorant tu sers en mesme place
Minerue, Mars, Diane, Amour, Mercure."

AQUATINT AND ETCHING.

12 $\frac{1}{8}$ by 8 $\frac{1}{4}$.

Preliminary etching, before any aquatint work. *B.M.*

The finished plate. *B.M.*

207. FRANKLIN, BENJAMIN.

After M. Chamberlin.

Born at Boston, U.S.A., 1706; died 1790. One of the founders of American Independence; inventor of the lightning conductor.

Nearly w.l., sitting, dir. towards r., facing towards l.; short wig, cravat, ruffles, plain dress with long waistcoat, and breeches; l. hand holding paper on edge of table to r., r. arm on arm of chair, pen in hand; through window to r. a flash of lightning is seen to strike a building. 5 $\frac{5}{8}$ by 4 $\frac{1}{4}$.

I. In fine upright capitals: "M. Chamberlin, Pinx^t C. Turner, Sculp^t A.R.A." In light open upright capitals: "B. Franklin, of Philadelphia." In fine script: "L.L.D. F.R.S." In fine upright capitals: "Published for Bancroft's History of America." *B.M.*

II. From two light knobs on back of chair, two lines are drawn upwards to a point touching a hanging cup. Two warts added on face. Inscription, except artists' names, erased; instead, in facsimile of autograph: "Benj^a Franklin" *Frontispiece to vol. iii "History of the United States," by G. Bancroft, Boston, 1840.*

208. FRASER, LUKE.

After G. Watson.

Nearly w.l., sitting, dir. towards r., facing towards and looking f.; own hair, frill, plain dark dress, dark stockings; arms on arms of chair, spectacles in l. hand, two books on table to l., one of them open and turned over. 17 $\frac{5}{8}$ by 14.

I. In fine upper and lower italic lettering: "Painted by G. Watson Esq^{re} Edinburgh, Published Sept^r 1, 1810, by John Steell, Printseller, N^o 2, Lower Terrace, Leith Street. Engraved by C. Turner" In light open upright capitals: "M^r Luke Fraser," In light open italic capitals: "Late one of the Masters of the High School of Edinburgh," In fine

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script: "To the Gentlemen who attended the successive Classes of the High School of Edinburgh, taught by M^r. Fraser, including a period of 40. Years.—This Plate Engraved by their direction and inscribed to them, by their most obedient Serv^t John Steell." *B.M.; C.*

II. The upright, and italic, capitals made thick and thin, the former partly filled in. *C.*

209. FRASER, REV.

To waist, dir. towards l., looking f.; gray hair, slight side whiskers, bands, gown.

9½ by 7.

Engraved on steel.

Before any inscription. *B.M.*

210. FREELING, SIR FRANCIS.

After George Jones.

Born 1764, died 1836. Secretary to the Post Office for more than thirty years. Created a baronet 1828.

W.L., sitting in a room, dir. towards l., facing towards f.; light waistcoat, plain dark coat, seals hanging from fob; arms resting on arms of chair, l. hand holding roll of paper; open box on floor to r. containing books, bookcase in background to r.; table in background to l. on which lie inkstand, books, letters and seal; vase on pedestal behind table.

22¼ by 16½.

Engraved on steel.

Before any inscription. *Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by George Jones, Esq. R.A. Engraved by Cha^s Turner, A.R.A." In fine script: "Sir Francis Freeling, Bar^t &c. &c. &c." In fine upper and lower italics: "London, Published Dec^r 26, 1834, by M^r Turner, 50, Warren Street, Fitzroy Square; Mess^{rs} Colnaghi, Son & C^o Pall Mall East; & Mess^{rs} Ackermann, Strand." *B.M.; C.*

211. FULLER, JOHN.

After H. Singleton.

Born 1757, died 1834.

Nearly w.l., sitting, dir. towards l., looking f.; frill, plain dark dress, high boots; glove on l. hand and glove held by r. hand; l. elbow leaning on table to r. on which are a book, and a letter addressed "J. Fuller Esq^r M.P. Rose Hill Sussex. June 10 1806"; curtain and pillar in background to r., tops of trees and distant view to l.

17¾ by 13¾.

In slightly thick and thin script lettering: "Painted by H. Singleton. Engraved by C. Turner." In fine upper and lower italics: "London Published July 18, 1808, by C. Turner N^o 50, Warren Street, Fitzroy Square." *B.M.*

212. GAMA, VASCO DA.

Born 1469 (?), died 1524. Celebrated Portuguese navigator. Discovered the route to India *via* the Cape of Good Hope, in 1498.

W.L., standing, dir. and looking f.; beard, hat, long cloak; r. hand holding bâton to hip, l. hand on helmet on table to r. Two bordering lines to subject.

6½ by 5.

STIPPLE ENGRAVING.

In upper and lower italics: "C. Turner sculp^t" In thick and thin script: "Vasco de Gama." In upper and lower italics: "London, Published May 1st 1800, by the R^d D^r Vincent, Deans Yard, Westminster." *B.M.*

First mentioned in C. Turner's diary Feb. 4, 1800: "Outline Dr. Vincent's portrait."

CHARLES TURNER, A.R.A.

213. GARNETT, JOHN, D.D.

After J. J. Halls.

Born 1748; appointed Dean of Exeter in 1810. He died in March, 1813, and the mezzotint was published seven months later.

Nearly w.l., sitting, dir. very slightly l., facing f.; white hair, bands, black robes; arms resting on arms of chair, hands on knees; curtain in background to r., Exeter cathedral in distance to l. 17 $\frac{7}{8}$ by 13 $\frac{7}{8}$.

Before any inscription. *Mr. J. Charrington.*

I. In fine upper and lower italic lettering: "Painted by J. J. Halls. Engraved by C. Turner." In fine script: "The Rev^d Dr John Garnett" In light open upright capitals: "Late Dean of Exeter." In fine upper and lower italics: "London: Pub^d O&T 21. 1813 for the Proprietor, by C Turner, 50 Warren Street, Fitzroy Square." To r., in light open upright capitals: "Proof" *B.M.; C.*

II. The lettering strengthened and made thick and thin. The word *Proof* erased. *C.*

214. GARNOCK, REV. HENRY.

After J. Sheils.

To waist, dir. f., facing towards l.; scant dark hair, bands, black gown with corded ornamentation. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by I. Sheils. Engraved by C. Turner." In light open upright capitals: "The Rev^d Henry Garnock," In fine script: "First Minister of Canongate, Edinburgh." In fine upper and lower italics: "Edinburgh, Published 1st May, 1821, by H. Dunlar, 171, Canongate." To r.: "Proof" *B.M.*

215. ? GASCOIGNE, THOMAS.

Head and shoulders, dir. and facing in profile to l.; side whiskers, two buttons of coat seen. Engraved in stipple, the portrait and a small amount of background occupying the centre of the plate, the rest being left white. Plate size 5 $\frac{1}{4}$ by 4 $\frac{1}{4}$.

At bottom of portrait, in fine upper and lower italics: "C. Turner, sculp." *Bibliothèque Nationale, Paris.*

This print is mentioned in Evans' Catalogue, No. 4234: "private plate, 4to"; and in the Bibliothèque Nationale catalogue of portraits, No. 17602.

216. GEORGE III.

Born 1738; ascended the throne 1760; died January 29, 1820. The print was published a month after the King's death.

An aged man, blind. To the knees, sitting in an armchair surmounted by a crown and a laurel branch, dir. and facing towards l.; cap, short white beard, loose coat; arms on arms of chair; curtain overhead to l. 10 $\frac{3}{4}$ by 7 $\frac{7}{8}$.

Engraved in a mixed style, on copper.

In fine upright upper and lower lettering under centre of subject: "Engraved by C. Turner." In light open upright capitals: "His Most Gracious Majesty George the Third," In fine script: "This print is by permission humbly dedicated to his Royal Highness the Duke of York, by his Highnesses most Obd^t & very hum^{ble} Serv^t C. Turner." In fine upper and lower italics: "London, Published March 1st 1820, by C. Turner, 50, Warren St Fitzroy Square." *B.M.; C.*

GEORGE III IN HIS TRAVELLING CHARIOT.

After R. B. Davis.

See No. 710.



THOMAS TOMKINS

1805

AFTER REYNOLDS







CATALOGUE OF PORTRAITS

217. GEORGE IV., WHEN PRINCE REGENT. *After J. Singleton Copley.*
Born 1762; became Prince Regent 1811; ascended the throne 1820; died 1830.

W.L., on horseback, advancing towards l., facing more towards f., followed by his staff; uniform, hat, sash, star, l. hand holding reins, r. hand pointing before him; trees to r., cavalry and artillery in distance. $26\frac{1}{8}$ by $22\frac{1}{8}$.

Preliminary etching. *C. Turner sale catalogue* (14 impressions).

I. In fine script lettering: "Painted by J. Singleton Copley Esq^r R.A. Engraved by Charles Turner, Warren Street, Fitzroy Square. To Her Royal Highness The Princess Charlotte [the last word in open fancy capitals] of Wales. This Print of" In light open upright capitals: "His Royal Highness The Prince Regent" In fine script: "Is with permission most humbly dedicated By Her Royal Highness's [the last four words in light open gothic with flourishes] most devoted & obedient Servant, J. Singleton Copley." In fine upper and lower italics: "London, Published Jan^y 1st 1813, by M^r Copley, N^o 25, George Street, Hanover Sq^r & sold, at Mess^{rs} Colnaghi & C^o Printers, Cockspur Street, Haymarket." *B.M.; C.; Sir Walter Gilbey.*

II. The inscription strengthened and made thick and thin. *Mr. F. B. Daniell.*

218. GEORGE IV. *After Sir T. Lawrence.*
To waist, facing and looking f.; dark braided coat with fur collar, Order of the Golden Fleece, star. Eight bordering lines surround the subject. Royal arms and mottoes in centre of inscription space. $12\frac{1}{8}$ by $9\frac{1}{4}$.

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, Principal Painter in Ordinary to His Majesty, & President of the Royal Academy &c. &c. &c. Engraved by Cha^s Turner Esq^r Mezzotinto Engraver in Ordinary to His Majesty &c. &c. &c." In fine upper and lower italics: "London, Published Jan^y 1, 1824, by Hurst, Robinson & C^o Printers to His Majesty, N^o 8 Pall Mall, & 90 Cheapside." *B.M.*

II. In line of painter's name, from *Œ* to last *Œ* erased; instead, "P.R.A. &c. &c. &c." The line of engraver's name erased, and re-engraved omitting *Esq^r* and *Œ*. *Œ*. *Œ*. The number of bordering lines increased from eight to ten. A laurel wreath added just above the arms under centre of subject, and in it the date "1823." In r. lower corner, in fine upright upper and lower lettering: "Printed by Ja^s Lahee." *B.M.; C.; Mr. L. B. Mozley.*

C. Turner sale catalogue says: "Of this portrait three plates were engraved owing to its successful sale." Two of the plates are here described: Nos. 218 and 219.

219. GEORGE IV. *After Sir T. Lawrence.*
Another plate, as close a copy as possible (subject, inscription, wreath, etc.) of State II of the preceding, and the same size. This plate can be distinguished from No. 218 State II by (1) the last *Œ* at end of line of painter's name, almost touches the wreath instead of being $\frac{3}{4}$ in. away, and (2) the printer's name: *Printed by Ja^s Lahee*, is in italic instead of upright lettering.

I. As described above. *C.; Mr. H. W. Bruton.*

II. With additional inscription in slightly thick and thin script: "His most gracious Majesty King George the Fourth." *C.*

220. GEORGE IV. *After Sir T. Lawrence?*
A large plate on which the ground has been laid, but only the face portion has been scraped. It represents the king turned and looking towards l., wearing a high linen collar and white neckerchief. $27\frac{1}{2}$ by $18\frac{7}{8}$.

Engraved on copper.

As described. *B.M.*

CHARLES TURNER, A.R.A.

221. GEORGE IV.

After T. C. Thompson.

To waist, dir. f., facing towards l.; cravat, plain buttoned coat with high collar, star on l. breast, Order of the Golden Fleece suspended from neck. The subject is surrounded by a line-engraved border. 12½ by 9½.

Early proof, not quite finished; before any inscription, and before the border round subject. *B.M.*

In fine small upright upper and lower lettering: "Painted by T. C. Thompson, Esq^r R.H.A. London, Published April 3rd 1826, by J Watson 7, Vere Street, Cavendish Square. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." *G.*

222. GILLON, JOSEPH.

After G. Watson.

Probably the Joseph Gillon, who, in 1814, published a Memorial with regard to "An Act for the Relief of Insolvent Debtors in England."

To waist, dir. very slightly r., looking f.; rough hair, plain dark coat, seal hanging from fob; arms folded. 12 by 10.

I. In fine upper and lower italics: "Painted by G. Watson. Published March 10 1808 by John Steell, N^o 2, Leith Street, Lower Terrace, Edingborough. [*sic*] Engraved by C. Turner." In fine script: "This Print of Joseph Gillon Esq^r [the last three words in light open upright capitals] &c. &c. &c. Is humbly inscribed to Sir Alex^r Don Bar^t of Newton By his most obed^t Serv^t John Steell" *Mr. Wilbraham V. Cooper.*

II. The letters of title partly filled in. *Mr. W. V. Cooper.*

223. GILLOW, JOHN.

After J. Ramsay.

Born 1753, died 1828. For twenty years in charge of the Catholic Mission at York. President of Ushaw College from 1811 till his death.

To waist, dir. and facing f.; white hair, frill, plain dark coat fastened by one button; curtain background. 12¾ by 10.

In fine upright upper and lower lettering: "J. Ramsay Pinx^t C. Turner Sculp^t" In light open upright capitals: "The Rev^d John Gillow," In fine script: "President of Ushaw College, near Durham, & late Catholic Missionary in the City of York." In fine upper and lower italics: "Published June 24. 1814, in York by M. Walker, and in London by James Daniell, Engraver & Printseller, 480, Strand." *B.M.*

224. GILLRAY, JAMES.

After J. Gillray.

Born 1757, died 1815; caricaturist. Between the years 1780 and 1811 produced a great number of political satires. From 1811 he became insane.

To waist, in an oval, dir. l., facing more towards f.; own hair, frill, dark buttoned coat with high collar; curtain in background. The subject is surrounded by a border of parallel ruled lines. Size of oval: 9¾ by 8.

Outside dimensions of border: 12¾ by 10¾.

I. On bottom of border, in light open upright capitals: "Mr James Gillray." Beneath, in fine script: "From a Miniature painted by himself & Engraved by Cha^s Turner." Near foot of plate, in fine upper and lower italics: "London, Published April 19. 1819 by G. Humphrey, 27, St James's Street." *B.M.; C.; V. and A.*

II. The lettering of title strengthened so as to be thick and thin. In thick and thin script and italics immediately beneath: "From a Miniature painted by himself & Engraved by Cha^s Turner. London, Published April 19. 1819, by G. Humphrey, 27 St James's Street." All the lettering beneath border erased. *B.M.; C.; Mr. H. W. Bruton.*

GLENELG, CHARLES GRANT, BARON. *See GRANT.*

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225. GOODALL, JOSEPH, D.D.

After J. Jackson.

Born 1760, died 1840. Rector of West Holey; Canon of Windsor; Provost of Eton, where he died.

Nearly w.l., sitting, dir. slightly l., looking f.; short wig, bands, gown; r. hand on knee, l. arm on arm of chair, l. hand holding book on knee. 15 $\frac{1}{4}$ by 11 $\frac{7}{8}$.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering: "Painted by John Jackson, Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Rev^d Joseph Goodall, D.D." In fine upper and lower italics: "London, Published Sept^r 8, 1828, by M^r Turner, 50, Warren Street, Fitzroy Square." To l. in fine italic capitals: "Proof" *B.M.; C.*

226. GOODE, REV. FRANCIS.

After W. E. Frost.

Born about 1797, died 1842. Published several of his sermons, etc.

To waist, dir. very slightly r., looking f.; bands, black gown; r. hand on open book before him, ring on r. little finger. 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Engraved on steel.

In fine upright capitals: "Painted by W. E. Frost, Esq^r Engraved by C. Turner, A.R.A." In light open upright capitals: "The Rev^d Francis Goode, M.A." In fine script: "Lecturer of the Parish of Clapham, and Morning Preacher at the Female Orphan Asylum, Westminster Road." In fine upright capitals: "London, Published May 20th 1843, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." To l. in fine italic capitals: "Proof" *B.M.; C.*

C. Turner sale catalogue mentions "artist's proofs", "proof prints" and "prints".

227. GORDON, GEORGE GORDON, 5TH DUKE OF. *After J. McKenzie.*

Born 1770, died 1836; general. Served in Flanders 1793; raised and commanded the regiment known as the Gordon Highlanders; succeeded to the dukedom 1827.

Nearly w.l., sitting in a chair covered with a fur cloak, dir. towards l., looking f.; dark buttoned coat, light trousers; r. hand on knee, l. elbow on arm of chair, watch in l. hand; curtain and fluted pillar to l. 12 $\frac{5}{8}$ by 10 $\frac{5}{8}$.

Engraved on steel.

Before any inscription. *C.*

I. In fine upright upper and lower lettering: "Painted by J. M^cKenzie. Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published Sept^r 1, 1830, by M^r Turner, 50, Warren Street, Fitzroy Square, Mess^{rs} Colnaghi & Son, Pall Mall East, & M^r Macintosh, Printseller, Princes Street, Edinburgh." *B.M.; C.; V. and A.; Mr. H. W. Bruton.*

II. Title added in light open upright capitals: "His Grace the Duke of Gordon, &c. &c. &c." To r., in fine upper and lower italics: "Proof" *C.*

228. GORE, LIEUTENANT-COLONEL.

After S. F. Downman.

To waist, dir. and facing towards l.; cocked hat with white feather, black neckerchief, military coat with epaulettes. A very narrow dotted border round subject. 3 $\frac{5}{8}$ by 3.

In fine upper and lower italic lettering: "S. F. Downman. pinx^t C. Turner. sculp^t" In light open italic capitals: "Lieut Colⁿ Gore," In light open upright lower: "of the" In fine script: "Royal Bristol Volunteers." In fine upper and lower italics: "Published as the Act directs June. 4. 1804. by S. F. Downman. Bath." *B.M.*

CHARLES TURNER, A.R.A.

229. GRAFTON, AUGUSTUS HENRY FITZ-ROY, 3RD DUKE OF.

After J. Hoppner.

Born 1735, died 1811. Succeeded to the dukedom 1757; Prime Minister 1766-70; K.G. 1769; Trustee of the British Museum 1793.

To waist, dir. f., facing towards l.; white hair, plain coat edged with fur, star on l. breast; trees and sky in distance. 11 $\frac{3}{4}$ by 10.

Masked proof; probably an engraver's proof. *B.M.*

I. In light open upright upper and lower lettering: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp^t" In fine script: "The Most Noble, Augustus, Henry" In light open upright capitals: "Duke of Grafton, K.G. &c. &c. &c." In fine upper and lower italics: "London Published 1st Sept^r 1805 by R. Cribb 288 Holborn." *B.M.*; *Mr. H. W. Bruton.*

II. The inscription strengthened and made thick and thin; the open upright capitals filled in with a pattern.

230. GRAHAM, ROBERT, D.D.

Head and shoulders, in an oval, dir. and looking in profile to l.; short full wig, plain coat. Round the subject is a light border engraved in line. Inside border: 11 $\frac{1}{8}$ by 8 $\frac{7}{8}$.

In fine upper and lower italics under centre of subject: "Engraved by C. Turner." In light open upright capitals: "The Reverend Robert Graham D.D." In fine script: "of Netherby, in the County of Cumberland." *B.M.*

231. GRANT, CHARLES.

After T. C. Thompson.

Born 1778, died 1866. Entered Parliament in 1807; filled several government posts, including those of Chief Secretary for Ireland, and Secretary for the Colonies. "The Canadian rebellion (1838), proved fatal to his reputation, and he resigned his office, January, 1839." Raised to the peerage as Baron Glenelg, 1835.

To knees, standing, dir. towards l., looking f.; long dark coat fastened by two buttons; l. hand to waist, r. hand holding book (lettered "Ireland (5)") upright on table to l., where lie inkstand, pen and papers; curtain to r., fluted pillar to l., archway in distance. 16 $\frac{3}{8}$ by 13.

In fine upright upper and lower lettering: "Painted by T. C. Thompson. 7, Henrietta Str^t Cavendish Sq^{re} Engraved by C. Turner." In light open upright capitals: "The Right Hon^{ble} Charles Grant." In fine upper and lower italics: "London, Published March 14, 1820, by Colnaghi, & M^r Allen, Printseller, Dame Str^t Dublin." *B.M.*; *C.; V. and A.*

232. GRATTAN, HENRY.

After J. Ramsay.

Born 1746, died 1820; statesman, orator, and lawyer. Strongly opposed the legislative union of Great Britain with Ireland; M.P. for Dublin 1806-20. Died in London and buried in Westminster Abbey.

Nearly w.l., sitting, dir. and facing slightly r.; cravat, plain dark coat fastened by three buttons, breeches; r. knee crossed over l., r. arm on arm of chair, l. hand on papers on table r. on which are pen and ink-bottle; curtain and fluted pillar in background. 17 $\frac{7}{8}$ by 13 $\frac{7}{8}$.

Engraved on copper.

In fine upper and lower italic lettering: "Painted by J. Ramsay. Engraved by C. Turner." In light open upright capitals: "The R^t Hon^{ble} Henry Grattan, M.P." In fine script: "This Print is with permission Dedicated to the R^t Hon^{ble} Earl Fitzwilliam by his ob^t & very h^{ble} Serv^t J. Ramsey [*sic*]." In fine upper and lower italics: "London Pub. O&T

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25. 1806; by J. Ramsey, N° 23, Great Pultney Street, Golden Square, & by C Turner (for the proprietor) 50, Warren Street, Fitzroy Square." *B.M.; V. and A.*

C. Turner sale catalogue mentions "proof prints" and "prints".

233. GREENWOOD, CHARLES.

After Sir T. Lawrence.

? An army banker of the firm of Cox and Greenwood.

To knees, sitting, dir. slightly l., looking f.; white neckerchief, coat fastened by two buttons, light breeches; r. knee crossed over l., arms resting on arms of chair, curtain and fluted pillar in background. 15 $\frac{3}{8}$ by 12.

Before any inscription. *B.M.*

I. In small fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by Charles Turner, Mezzotinto Engraver, in Ordinary to His Majesty." In fine upper and lower italics: "London, Published Feb^r 1, 1828, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; Mr. J. Charrington.*

II. With title added in light open upright capitals: "Cha^s Greenwood, Esq^{re}." *Mr. L. B. Mozley.*

234. GREG, SAMUEL.

After Massot.

A mill-owner of Manchester.

To waist, dir. slightly r., facing towards f.; frill, plain dark dress. 11 by 8 $\frac{7}{8}$.

In light open upright upper and lower lettering: "Painted by Massot Esq^{re} Engraved by C. Turner, A.R.A." In light open upright capitals: "Samuel Greg Esq^{re}" In fine upright upper and lower: "London Published July 16th 1835 by Colnaghi Son & C^o Print-sellers to the Royal Family Pall Mall East [the last three words in capitals]." *B.M.*

235. GRENVILLE, THOMAS.

After J. Hoppner.

Born 1755, died 1846; book collector. M.P. for Aldborough and Buckingham; minister to Vienna. In 1800 appointed Chief Justice in Eyre, South of Trent, a sinecure office worth about £2,000 a year. Retired from Parliament in 1818, and devoted the remainder of his life to the forming of a library of over 20,000 volumes of first and best editions—some of great rarity—which he bequeathed to the British Museum, of which institution he was a Trustee.

To waist, dir. and facing towards l.; sitting; plain dark buttoned coat with high collar; curtain in background. 11 $\frac{5}{8}$ by 10.

Masked early proofs. *B.M.; C.; Mr. H. W. Bruton.*

I. In light open upright upper and lower lettering: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp^t." In fine script: "The R^t Hon^{ble} Tho^s Grenville M.P. 1805" In small upper and lower italics at foot of plate: "London, Published Nov^r 18, 1805, by C. Turner, N° 50, Warren Street Fitzroy Square" *C.*

II. The script lettering strengthened and made thick and thin. The line of publication erased; instead, in small italics: "Published by Reeve & Jones, N° 7 Vere Street, Bond Street, Nov^r 1. 1808." *B.M.; V. and A.*

GREVILLE, HON. CHARLES. *See* DILETTANTI SOCIETY. No. 159.

236. GREY, CHARLES GREY, 2ND EARL.

After T. Phillips, R.A.

Born 1764, died 1845. M.P. between 1786 and 1807; one of the Managers for the

CHARLES TURNER, A.R.A.

House of Commons Trial of Warren Hastings, April 3, 1787; succeeded to the earldom 1807; Prime Minister 1830-34; carried the Reform Bill; K.G. 1831.

To waist, dir. r., facing towards and looking f.; light neckerchief, plain dark buttoned coat. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

Before any inscription. *B.M.; C.*

I. In fine upper and lower italic lettering: "T. Phillips Esq R.A. Pinx^t C. Turner sculp^t." In fine script: "The Right Hon^{ble}" In light open upright capitals: "Charles Earl Grey" In fine upper and lower italics: "London: Pub^d May 28. 1811. by A. Molteno Printseller to H.R.H. the Dutchess of York 29, Pall Mall." *C.; Mr. H. W. Bruton.*

II. Retouched. The inscription strengthened and made thick and thin, the open capitals of title filled in with lines. *B.M.; C.*

237. GROSVENOR, ELIZABETH MARY, COUNTESS.

After Sir T. Lawrence.

Born 1797, died 1891. Daughter of George, 1st Duke of Sutherland; married, in 1819, Richard, Viscount Belgrave, who, in 1845, succeeded as 2nd Marquess of Westminster.

Fully to waist, an oval in a square, dir. f., facing towards r.; light dress with low neck and long muslin sleeves; jewel at bosom. 10 $\frac{1}{8}$ by 9 $\frac{1}{8}$.

Before any inscription. *B.M.*

In fine small upright upper and lower lettering: "Sir T. Lawrence, pinx^t C. Turner, sculp^t." In fine script: "Lady Grosvenor." In fine upper and lower italics: "London, Published July 27, 1833, by M^r Tho^s M^cLean, N^o 26, Haymarket." To l., in fine upper and lower italics: "Proof" *C.*

A mezzotint of this subject was also engraved by Samuel Cousins.

238. GROSVENOR, JOHN.

After T. Leeming.

Born 1742, died 1823; surgeon. House surgeon to Lock hospital; removed to Oxford where he died. Proprietor and editor of the "Oxford Journal." Successful in treatment by friction, and published "A full account of the system of friction, as adopted by John Grosvenor."

Nearly w.l., sitting, dir. and facing towards f.; own hair, white neckerchief, light waistcoat and stockings; r. knee crossed over l., r. hand holding closed book upright on knee, l. arm on table r. on which are letter addressed to himself, books, papers, pen, and watch with seals attached; pilaster, fluted pillars and curtain in background.

17 $\frac{1}{4}$ by 13 $\frac{7}{8}$.

I. In fine upper and lower italic lettering: "Painted by T. Leeming Oxford. Engraved by C. Turner Warren Str^t Fitzroy Sq^e" In light open upright capitals: "John Grosvenor, Oxford." In fine upper and lower italics: "Oxford, Published Nov^r 1. 1812, by M^r Leeming, High Street, & by M^r Smith, Printseller, High Street." *B.M.; C.*

II. A line added along the centre of each letter of the open upright capitals.

239. GROSVENOR, RICHARD, EARL.

After William Jones.

Born 1795, died 1869. Viscount Belgrave 1802-1831; Earl Grosvenor 1831-45. Succeeded as second Marquess of Westminster 1845.

Nearly to knees, standing, dir. r., facing towards f.; side whiskers, plain dress; r. hand on hip drawing back coat, l. hand on back of chair. 10 $\frac{1}{4}$ by 8 $\frac{1}{8}$.

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I. In fine upright upper and lower lettering: "Painted by William Jones. Engraved by C. Turner, A.R.A." In fine script: "The Right Honorable Richard" In light open upright capitals: "Earl Grosvenor, M.P." In fine upper and lower italics: "Published November 20, 1833, by John Seacombe, Chester; & Mess^{rs} Ackermann & C^o London." *B.M.*

II. The lettering of the two lines of title strengthened and made thick and thin. *Mr. H. W. Bruton.*

240. GUILFORD, FRANCIS NORTH, 4TH EARL OF.

After Sir T. Lawrence.

Born 1761, died 1817. Lieutenant of Dover Castle, 1795; Captain of Deal Castle, 1799; succeeded to the earldom, 1802. In 1817 J. P. Kemble published an essay on "Macbeth and King Richard the Third," a copy of which lies on the table in the print.

Nearly w.l., sitting, dir. towards l., looking f.; own hair, dark coat, light breeches and stockings; l. arm on arm of chair, ring on little finger; snuffbox in r. hand; book ("Kemble on Macbeth") on table l.; tree in background. $17\frac{3}{8}$ by $13\frac{3}{4}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, P.R.A. Principal Painter in Ordinary to His Majesty. Member of the Roman Academy of S^t Luke, of the Academy of Florence, & of the American Academy of the Fine Arts &c. &c. &c. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine script: "Francis Earl of Guilford." In fine upper and lower italics: "London, Published March 3. 1820, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

241. GULLY, JOHN.

Born 1783, died 1863. Pugilist, horse-racer, and M.P. for Pontefract. Winner of the Derby on three occasions; and also of other important races.

W.L., standing, dir. and facing slightly l.; frill, dark coat, light breeches and stockings; l. hand behind him, r. arm by his side, hand holding hat; statuary group of two nude men fighting on pedestal to l., fluted pillars in background. $22\frac{3}{4}$ by $17\frac{1}{4}$.

? Engraved by Charles Turner.

In light open upright capitals: "Mr Gully." In fine script: "From the Original Picture in the possession of Sir H. Smith Bart." *B.M.; Mr. G. M. Prior.*

242. GUTIERREZ DE LOS RIOS, DON CARLOS JOSÉ.

After H. Grevedon.

Nearly to knees, standing, dir. f., looking slightly r.; dark curly hair, side whiskers, uniform, sash, Order of the Golden Fleece and two others; l. arm holding hat to body, hand holding glove; r. hand on bank to l. where lies his r. glove. Arms in centre of inscription space, motto: "Fluminum Familia Go To Rum Ex Sangue Ne Regum."

$18\frac{5}{8}$ by $14\frac{1}{2}$.

Before any inscription, and before the arms.

In fine upright upper and lower lettering: "Drawn by Henry Grevedon. Engraved by Charles Turner." In fine script: "Don Carlos José Gutierrez de los Rios y Sarmiento &^a Conde de Fernan-Nuñez y de Barajas, Marques de Castelmoncayo, Duque de Montellano y del Arco, Grande de España de primera Clase: Embajador Extraordinario y Plenipotenciario de S. M. C. cerca de S. M. B. &^a &^a." In fine upper and lower italics: "London, Published Dec^r 6. 1815, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

243. HALFORD, SIR HENRY, BART., M.D.

After Sir T. Lawrence.

Born 1766, died 1844. Son of James Vaughan; changed his name on inheriting

CHARLES TURNER, A.R.A.

property. Physician to George IV, William IV, and Queen Victoria; President of the College of Physicians, 1820-44. Published a number of works connected with his profession, and, in 1813, "An account of what appeared on opening the coffin of King Charles I." Created a baronet in 1809.

Nearly w.l., sitting, dir. towards r., facing f.; dark dress, star on l. breast, seals hanging from fob, cloak across back of chair; r. arm on arm of chair, l. hand on papers on table r.; curtain and pillars in background between which trees are seen. $15\frac{7}{8}$ by $12\frac{1}{2}$.

Engraved on steel.

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In fine upper and lower italics at foot of plate: "London, Published June 24, 1830, by C. Turner, 50, Warren Street, Fitzroy Square, & Mess^{rs} Colnaghi, Son & C^o Pall Mall East." *V. and A.; Mr. E. Layton.*

II. With additional inscription. In light open gothic: "To His Most Gracious Majesty William the Fourth." In fine upright capitals: "This Print of" In light open upright capitals: "Sir Henry Holford, Bart." In fine script: "Physician in Ordinary to His Majesty, President of the Royal College of Physicians, &c. &c. is with permission humbly dedicated by His Majesty's very humble and dutiful Subject and Servant," In light open italic capitals: "C. Turner." To r. in fine italics: "Proof." *B.M.; C.*

III. The inscription (except artists' names and publication) strengthened and made thick and thin; the word *Proof* erased. *C.*

244. HAMILTON, ARCHIBALD.

After Sir H. Raeburn.

To waist, dir. towards r., facing towards f.; light hair, frill, dark coat fastened by one button. $13\frac{1}{8}$ by $10\frac{3}{4}$.

In fine upper and lower italic lettering: "Painted by H. Raeburn Esq^r A.R.A. Engrav'd by C. Turner." In light open upright capitals: "D^r Hamilton," In fine script: "Physician to the Royal Infirmary F.R.S.E." In fine upper and lower italics: "Publish'd July 18. 1813. by A. Elder. Carver & Gilder, 37, North Bridge, Edinburgh." *B.M.; Mr. E. Layton.*

245. HAMILTON, REV. RICHARD WINTER. *After C. H. Schwanfelder.*
Born 1794, died 1848. Chairman of the Congregational Union 1847. Published a number of his sermons, and other religious works.

Fully to waist, sitting, dir. towards f., facing very slightly l.; dark curly hair, spectacles, white neckcloth, stud in shirt front, loose robe over plain dark coat with velvet collar; r. arm on arm of chair, l. arm on book on table to r., shelves of books and curtain in background to r. $10\frac{7}{8}$ by $8\frac{3}{4}$.

In fine upright upper and lower lettering: "Painted by C. H. Schwanfelder, Esq^r Engraved by C. Turner A.R.A." In fine script: "The Rev^d Richard Winter Hamilton, Minister of Belgrave Chapel, Leeds." In fine upright upper and lower: "Leeds, Published Sept^r 20th 1836. by M^r Schwanfelder, N^o 15, East Parade." To l., in fine italic capitals: "Proof" *B.M.; Mr. H. W. Bruton.*

246. HAMILTON, MRS.

After M. Cregan.

To knees, an old lady, sitting, dir. towards r., facing towards f.; muslin cap tied under chin, white stomacher, dark dress, dark shawl around shoulders; hands wearing mittens and placed in lap, r. hand on letter, l. hand holding spectacles; pens and ink to r., curtain in background to l. $11\frac{3}{4}$ by $9\frac{1}{4}$.

Before any inscription. *C.*

ELIZABETH, EMPRESS OF RUSSIA

1805

AFTER MONIER







CATALOGUE OF PORTRAITS

In fine upright upper and lower lettering: "Painted by M. Cregan. Engraved by C. Turner." In fine script: "M^{rs} Hamilton." *B.M.; C.; Mr. H. W. Bruton.*

HAMPDEN, JOHN. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 454.

247. HANDEL, GEORG FRIEDERICH. *After W. Hogarth.*
Born 1685, died 1759. The celebrated musical composer.

To knees, standing, dir. towards l., looking f.; cap, long coat, cloak across r. shoulder, r. hand holding sheet of music, l. hand to waist; pillar in background to r.

14 $\frac{7}{8}$ by 11 $\frac{7}{8}$.

Engraved on copper.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "From an Original Painting by Hogarth. Engraved by C. Turner." In fine script: "To The Noblemen, Directors, & Patrons, of The Antient Music, This Plate of Handel. [The word *Handel* in light open upright capitals] Is with Permission Dedicated to their Lordships by their Ob^t & Hum^{ble} Serv^t. C. Turner." In fine upper and lower italics: "London Published April 4th 1821, by for [sic] the Proprietor, by C. Turner, 50, Warren Str^t Fitzroy Square." *B.M.*

248. HARDINGE, HENRY HARDINGE, 1ST VISCOUNT.

After E. U. Eddis.

Born 1785, died 1856; field-marshal; actively engaged throughout the Peninsular War; filled many high ministerial offices; Chief Secretary for Ireland 1830 and 1834; Governor General of India 1844; created a viscount 1846.

To waist, dir. and facing f.; head uncovered, uniform, decorations and medals; cloak thrown loosely around shoulders and held in f. by r. hand.

10 $\frac{3}{4}$ by 8 $\frac{7}{8}$.

Engraved on steel.

I. In fine upright upper and lower lettering: "Painted by E. U. Eddis. Engraved by C. Turner, A.R.A." In fine script: "To His Grace the Duke of Wellington," In light open upright upper and lower: "this Print of" In light open gothic: "Major General The Right Honorable" In light open upright capitals: "Sir Henry Hardinge, K.C.B. &c. &c. &c." In fine script: "Is humbly dedicated by his most Obedient & very humble Serv^t C. Turner." In fine upper and lower italics: "London, Pub^d March 20, 1833, by M^r Turner, 50, Warren St. Fitzroy Sq^{re} Mess^{rs} Colnaghi Son & C^o Pall Mall East, & all other Printsellers." To l., in fine upper and lower italics: "Proof" *B.M.*

II. *To His Grace the Duke of Wellington* erased; instead, in light open italic capitals: "To the Honorable"; in fine script: "The Court of Directors of The East India Company," From *Is humbly* to *humble Serv^t* erased; instead, in light open gothic: "Governor General of India,"; in fine script: "Is with their Permission humbly dedicated by their most obedient & very humble Servant," The line of publication erased; instead, in fine upright capitals: "London, Published Jan^y 1st 1845, by M^r Turner, 50, Warren Street, Fitzroy Square." *C.*

249. HARGREAVES, JOHN.

After Thos. Henry Illidge.

Nearly w.l., sitting, dir. slightly l., looking f.; frill, plain dark dress; r. knee crossed over l., arms resting on arms of chair, fingers of r. hand placed within waistcoat; table to l. on which lie books, papers and inkstand; shelves of books and curtain in background.

17 $\frac{1}{2}$ by 14.

Before any inscription. *Truman Sale, April 27, 1906.*

CHARLES TURNER, A.R.A.

In fine upright upper and lower lettering: "Painted by Thomas Henry Illidge, Esq^r Engraved by C. Turner, A.R.A." In fine script: "John Hargreaves, Esq^{re}" In fine upper and lower italics: "London, Published July 2nd 1836, by Hodgson & Graves; & W. H. Morrice, Blackburn." To r., in fine italics: "Proof" *B.M.; C.*

250. HARINGTON, HENRY.

After T. Beach.

Born at Kelston, Somerset, 1727, died 1816; physician and musical composer; Mayor of Bath.

To waist, sitting, dir. slightly r., facing f.; short full wig, plain dress, coat fastened by one button; writing with pen on paper on table before him, two books and geometrical diagram, inscribed "Harmologon Trivnum." also on table; l. arm by his side; curtain and shelves of books in background. The mezzotint ground is not cleared from inscription space. 17½ by 14.

In thick and thin script lettering: "Painted by Thomas Beach, 1799. Engraved by Charles Turner." In open thick and thin italic capitals: "Henry Harington, M.D." In thick and thin script: "Publish'd Nov^r 5th 1799, by T. Beach, Bath." *B.M.; C.*

C. Turner sale catalogue, lot 1048, notes: "The first plate engraved by C. Turner, after leaving Mr. Jones."

"Dined Mrs. Jones & Rec^d £9.0.0. being the remainder for Mr. Beach's Portrait."—*C. Turner diary, Decr. 1. 1799.*

251. HARMER, HARRY.

After G. Sharples.

Born 1784, died 1834; pugilist.

Nearly w.l., sitting, turned to l.; r. arm on table l., hand holding boxing glove, the other glove on table. 9½ by 7½.

In thick and thin upright capitals with a line along the centre: "Harry Harmer," In thick and thin script: "Born Jan^y 28. 1783; at Horse Fair, St James's, Bristol, cousin to the late Jem Belcher, in height 5 feet, 11 inches, weighing 11 stones 6 lbs." In open upright thick and thin capitals: "Fought with" In small upper and lower italics: "Maltby . . . June 12, 1812, at Wilsdon Green . . . 37 minutes . . . 15 rounds. Ford . . . Aug^t 23, 1813, . . . at St Nicholas in Kent, 35 minutes . . . 23 rounds. Shelton—April 18, 1815 . . . at Hounslow Heath . . . 35 minutes . . . 28 rounds. London, Published March 28, 1817, by H. Harmer, at M^r T. Belcher's, Holborn." *B.M.*

252. HARRISON, SIR GEORGE.

After T. Barber.

Secretary to the Treasury; auditor for life of the duchies of Cornwall and Lancaster; made a knight of the grand cross of the Royal Hanoverian Order 1831. Died at Spring Gardens, London, 1841.

To knees, sitting, dir. f., facing towards r.; frill, light waistcoat, dark buttoned coat, seals hanging from fob; r. arm on arm of chair, l. elbow on table r. on which are letter and an open despatch box on the f. of which are a crown and the letters "G.R."; two large books in foreground to r., lettered "Finance Reports" and "Humes History of England"; curtain and fluted pillar in background. 17½ by 14.

Before any inscription, and before the lettering on the two books. *Truman Sale, April 27, 1906.*

I. In fine upright upper and lower lettering: "Painted by T. Barber. Engraved by C. Turner." In fine script lettering: "George Harrison Esq^r" In fine italic upper and lower: "Published Nov^r 11. 1816, by Mess^{rs} Colnaghi & C^o Printsellers, Cockspur St London; & by M^r Barber, Nottingham." *B.M.; C.*

II. *George Harrison Esq^r* altered, in fine script, to "Sir George Harrison K.C.H."

CATALOGUE OF PORTRAITS

253. HARVEY, CHARLES, M.P.

After Sir T. Lawrence.

Recorder of Norwich; M.P. for Carlow and Norwich; assumed the surname of Savill-Onley on succeeding to the estates of the Rev. C. Onley. Died 1843.

W.L., standing with l. foot advanced, dir. and facing f.; frill, dark coat, cloak thrown around him and held by r. hand, l. hand on papers on table r.; large book in r. foreground, curtain and fluted pillar in background. $23\frac{5}{8}$ by 15.

In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence P.R.A. Principal Painter in Ordinary to His Majesty, Member of the Roman Academy of S^t Luke & of the American Academy of the Fine Arts. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine script: "Charles Harvey Esq^r M.P. F.R.S. F.A.S. F.L.S. Recorder of Norwich." In fine upper and lower italics: "London, Published March 3. 1820, by C. Turner, 50 Warren S^t Fitzroy Square." *B.M.*; *C.*

254. HASTED, HENRY.

After J. G. Strutt.

Rector of Horningsheath and Braisworth, Suffolk. Died 1853.

Nearly w.l., sitting, dir. towards l., looking f.; bands, black gown; arms resting on arms of chair, r. hand in lap; table to l. on which are books, inkstand and letter; curtain in background r., trees in distance l. $17\frac{1}{8}$ by $13\frac{3}{4}$.

Masked proof. *Note by Mr. J. Charrington.*

I. In fine upright upper and lower lettering: "Painted by J. G. Strutt. Engraved by C. Turner." In fine script lettering: "The Rev^d Henry Hasted, A.M." In fine italic upper and lower lettering: "London, Published March 29. 1820, by J. G. Strutt, N^o 34, Percy Street, Bedford Square." *B.M.*; *C.*

II. The script lettering strengthened, making it thick and thin. *Mr. J. S. Earle.*

HASTINGS, 1ST MARQUESS OF. *See* MOIRA.

HATHERTON, HYACINTHE MARY, LADY. *See* LITTLETON.

255. HAWARDEN, EDWARD, D.D.

Fully to waist, sitting, dir. slightly r., looking f.; short full wig, bands, robes fastened by a chain; r. hand placed on closed book lettered: "Church of Christ." 12 by $9\frac{7}{8}$.

I. In fine upright upper and lower lettering: "Engraved by C. Turner." In light open upright capitals: "Rev^d Edward Hawarden, D.D." In fine script: "& Professor in the English College at Douay. [*Douay* in light open italic capitals] Died 23rd April, 1735." In fine upper and lower italics: "London, Published Feb^y 1st 1816 by Joseph Booker, 61 New Bond Street." *B.M.*

II. The inscription (except line of publication) strengthened and made thick and thin. A line added along the centre of each letter of title line.

HAY, CHARLES. *See* NEWTON, LORD.

256. HEAD, SIR FRANCIS BOND.

After Nelson Cook.

Born 1793, died 1875; Major royal engineers; served at Waterloo; Lieutenant-Governor of Upper Canada 1835-7; created a baronet 1836.

To waist, dir. f., facing towards l.; curly hair, dark coat with star on l. breast, white neckerchief, light waistcoat, chain; curtain background. $12\frac{1}{4}$ by $9\frac{1}{2}$.

Engraved on steel.

CHARLES TURNER, A.R.A.

I. In fine upright upper and lower lettering: "Painted by Nelson Cook, Esq^r Engraved by C. Turner, A.R.A." In light open upright capitals: "His Excellency Sir Francis Bond Head, Bart: K.C.H." In fine script: "Lieutenant Governor of Upper Canada, &c. &c. &c." From an Original Picture painted at the solicitation of the Inhabitants of the City of Toronto, This Plate is respectfully dedicated to Her Most Gracious Majesty's Loyal Canadian Subjects, by their fellow Citizen & most ob^t hum^{le} Serv^t Frederick Chase Capreol. In small fine italics: "Published Sept^r 1, 1837, by Fred. C. Capreol, Toronto, Upper Canada. & in London, for the Proprietor, by Mess^{rs} Dominic Colnaghi & C^o Printsellers, 14, Pall Mall East, & M^r Leggatt, Printseller, 85, Cornhill." C.

II. The inscription from *His Excellency* to *Esq. Esq. Esq.* strengthened and made thick and thin. The date of publication altered to: "Oct^r 10, 1837," To l., added in fine script: "Print" *B.M.; C.*

257. HEARD, SIR ISAAC.

After A. W. Devis.

Born 1730, died 1822; Garter king-of-arms 1784; knighted 1794.

To waist, dir. slightly r., looking f.; rough dark hair, frill, dark coat and waistcoat, Garter badge suspended by broad ribbon from neck; curtain in background. The subject is surrounded by a border engraved in line. 11 $\frac{3}{4}$ by 9 $\frac{7}{8}$.

Before any inscription. *Mr. J. Charrington.*

On bottom of border, in light open upright capitals: "Sir Isaac Heard Kn^t" In light open italic capitals: "Garter" In fine script: "Principal King of Arms" In light open upright capitals: "Ætat. 87."

Beneath border, in fine upright upper and lower: "Painted by A. W. Devis Esq^r Engraved by C. Turner." In fine upper and lower italics: "London, Published October 28. 1817, by Boydell & C^o Cheapside." *B.M.; C.; Mr. H. W. Bruton; Mr. L. B. Mozley.*

258. HELY-HUTCHINSON, CHRISTOPHER.

After John Corbett.

Born 1767, died 1826. Soldier and politician; M.P. for Cork 1801-12 and 1819-26; in the interval, M.P. for Longford; brother of the 1st Earl of Donoughmore.

To knees, standing, dir. towards l., looking f.; rough dark hair, white neckerchief, plain dress, buttoned coat, seal hanging from fob; l. arm by his side, l. hand wearing glove and holding r. glove; r. hand on papers on table to l. on which are five books; fluted pillar and curtain in background. 18 by 13 $\frac{7}{8}$.

Engraved on copper.

In light open upright upper and lower lettering: "Painted by John Corbett. Engraved by C. Turner." In fine script: "To the Independent Electors of the City of Cork, This Print of the Hon^{ble} Christopher Hely Hutchinson, is respectfully Inscribed by their fellow Citizens & obedient Serv^t John Corbett" In fine upper and lower italics: "Cork Published July 1st 1813, by John Corbett Georges Quay." *B.M.*

HENRY IV OF FRANCE. *See* PORTRAITS OF ROYAL PERSONAGES. No. 476.

259. HERRIES, COLONEL CHARLES.

After J. J. Halls.

Died 1826.

To waist, dir. f., facing slightly l.; white hair, black neckcloth, uniform, sash passing over l. shoulder; r. arm across body, hand holding plumed helmet. 10 $\frac{5}{8}$ by 8 $\frac{7}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by J. J. Halls Esq^r Engraved by 108

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C. Turner." In fine script: "Colonel Herries of the Light Horse Volunteers of London & Westminster." In fine upper and lower italics: "London, Pub^d May 22^d 1817, by C. Turner, 50, Warren St Fitzroy Square." *B.M.*

260. HILL, ROWLAND HILL, 1ST VISCOUNT. *After H. W. Pickersgill.*
Born 1772, died 1842; general. Distinguished himself during the Peninsular War; raised to the peerage as Baron Hill 1814; present at Waterloo 1815; Commander-in-Chief 1825-39; created a viscount 1842.

W.L., standing, dir. towards f., facing slightly l.; uniform, sash, decorations, medals; scarf round waist with large tassel depending; plumed hat in r. hand, l. hand holding hilt of sword; l. foot slightly raised on a stone; to r. a trooper holding a horse.

24 $\frac{7}{8}$ by 17.

Engraved on steel.

Before any inscription. *Note by Mr. J. Charrington.*

I. In fine upright upper and lower lettering: "Painted by Henry W. Pickersgill, Esq. R.A. Engraved by C. Turner, A.R.A." In fine script: "To the Kings Most Excellent Majesty," In light open italic capitals: "This Print of" In light open upright capitals: "General The Right Honorable Lord Hill, G.C.B." In fine script: "Commanding in Chief of all His Majesty's Forces, &c. &c. &c. Is with his Gracious permission humbly dedicated by His Majesty's most dutiful Subject and Servant C. Turner." In fine upper and lower italics: "London Published May 14, 1834, by M^r Turner, 50, Warren Street, Fitzroy Square, Mess^{rs} Colnaghi & C^o Pall Mall East, & M^r Watson, Vere Street, Cavendish Square." To l., in fine italics: "Proof" *B.M.; C.; V. and A.*

II. The inscription, except artists' names and publication, strengthened and made thick and thin. The word *Proof* erased. *Sale at Sotheby's, Nov. 27, 1906.*

C. Turner sale catalogue mentions "artist's proofs", "proofs before letters," "proof prints", "prints", and "reduced prints."

261. HOARE, PRINCE, F.S.A. *After Sir T. Lawrence.*
Born 1755, died 1834; artist and dramatic writer. Exhibited at the Royal Academy between 1781-85. His best known play, "No Song, No Supper," a musical farce, was performed with great success at Drury Lane, in 1790. Music by Stephen Storace.

The head portion of the subject only finished. It is dir. facing and looking towards r. Some dark background immediately behind head, and a lighter tone of mezzotinting beyond.
9 $\frac{3}{4}$ by 8 $\frac{1}{8}$.

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence. Engraved by C. Turner, A.R.A." Facsimile of autograph: "Prince Hoare" In fine upper and lower italics: "London, Published July 25, 1831, for the Proprietor, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.; V. and A.*

262. HOBHOUSE, SIR JOHN CAM, BART. *After James Lonsdale.*
Born 1786, died 1869. M.P. for Westminster 1820; succeeded as baronet 1831; held several government offices; M.P. for Nottingham 1834; for Harwich 1848; created Baron Broughton 1851; friend of Byron.

To waist, sitting, dir. f., facing towards r.; black neckerchief, frill, light waistcoat, plain unbuttoned coat.
10 $\frac{3}{4}$ by 9.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by James Lonsdale Esq^r Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright

CHARLES TURNER, A.R.A.

capitals: "John C. Hobhouse, Esq^r F.R.S. Member of Parliament For The City & Liberties of Westminster." In fine upper and lower italics: "London Publ^d June 17, 1826, by M^r Turner, 50, Warren Street, Fitzroy Squ^e & Mess^{rs} Paul, Colnaghi, Son and C^o Pall Mall East." Towards r.: "First Fifty" *Mr. F. B. Daniell.*

II. *Engraved by . . . His Majesty* erased; instead: "Engraved by Charles Turner." C.

III. *First Fifty* erased; instead, in fine upper and lower italics: "Proof" *V. and A.*

IV. The inscription, except artists' names, erased; instead, in light open upright capitals: "Sir John C. Hobhouse, Bar^t M.P." In fine script: "F.R.S. &c. &c. &c." In fine upper and lower italics: "London, Published Aug^t 1, 1834, by M^r Turner, 50, Warren Street, Fitzroy Square." To r.: "Proof" *B.M.*

263. HOBHOUSE, SIR JOHN CAM, BART.

After James Lonsdale.

Similar to preceding; smaller.

5 $\frac{1}{4}$ by 4 $\frac{3}{8}$.

Engraved on steel.

Before any inscription. *B.M.*

HOLLAND, HENRY RICH, 1ST EARL OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 456.

264. HOOD, SIR SAMUEL, BART.

After J. Downman.

Born 1762, died 1814; vice admiral. Saw much active service; created a baronet 1809; M.P. for Westminster and Bridport.

To waist, dir. towards l., looking f., bareheaded; uniform, sash, star, decorations; r. sleeve pinned to waist; curtain in background, ship in distance to l. 12 $\frac{1}{4}$ by 9 $\frac{7}{8}$.

I. In fine upper and lower italic lettering: "Painted by Downman Esq^r Engraved by C. Turner." In light open capitals: "Sir Samuel Hood, K.B. K.S.F." In fine upper and lower italics: "Published Nov^r 13. 1806, by George Andrews N^o 7. Charing Cross." *B.M.*

II. The plate retouched and, in details, slightly altered. The cuff of empty sleeve has been changed—in state I it has two buttons, here it has three buttons and braid has been added. The lettering of inscription strengthened, the letters of title line have been filled in, and underneath has been added, in open thick and thin upright upper and lower: "M.P. for the City of Westminster." The date altered from *Nov^r 13. 1806*, to "*Nov^r 29. 1806.*" *B.M.*

265. HOPE, SIR GEORGE JOHNSTONE, K.C.B.

Commanded the "Romulus" frigate in Vice-Admiral Hotham's action off Genoa, March, 1795. Captain of the "Defence," 74 guns, at Trafalgar. A Lord of the Admiralty 1812. Died May, 1817.

This engraving is mentioned in the C. Turner sale catalogue:

Lot 390. "Hope (Sir George) Rear-Admiral of the Red, half length. Artist's proofs, 2; proof prints, 6; copper [plate size] 8 in. by 7."

266. HOPE, SIR WILLIAM JOHNSTONE, G.C.B.

After G. Watson.

Born 1766, died 1831; admiral. Captain of the Bellerophon in Earl Howe's battle of the "Glorious First of June" 1794; served at the blockade of Alexandria; a Lord of the Admiralty 1807; G.C.B. 1825.

To waist, dir. f., looking slightly r.; bareheaded, black band round throat, uniform, epaulettes, two medals, star suspended by broad ribbon from neck; curtain in background. 12 by 9 $\frac{7}{8}$.

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In light open upright upper and lower lettering: "Painted by G. Watson Esq^r Engraved by C. Turner." In fine upper and lower italics under centre of subject: "Edinburgh Published July 24, 1812, by John Steell Carver & Printseller N^o 2, Low Terrace Leith Street." In light open upright capitals: "William Johnstone Hope Esq^r M.P. for Dumfriesshire." In fine script: "Captain in the Royal Navy, One of the Lords Commissioners of the Admiralty, A Knight of Malta, & of the Imperial Order of the Crescent, & Fellow of the Royal Society This Print is with permission respectfully Dedicated to the R^t Hon^{ble} the Earl of Hopetown by his obed^t & very h^{ble} Serv^t John Steell." *B.M.*

267. HOPPNER, JOHN, R.A.

After J. Hoppner.

Born 1758, died 1810; painter. Exhibited at the Royal Academy from 1780; A.R.A. 1792; R.A. 1795; painted portraits of many of the leading personages of his day.

To waist, in an oval, dir. towards r., facing f.; plain dark double breasted coat—buttoned. $11\frac{3}{4}$ by $9\frac{7}{8}$.

I. In light open upright upper and lower lettering: "J. Hoppner Esq^r R.A. pinx^t Charles Turner, sculp^t John Hoppner Esq^r R.A." In fine upper and lower italics: "London Published Feb^y 27, 1805, by the Engraver N^o 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. J. Charrington; V. and A.; Mr. H. W. Bruton; Mr. H. S. Theobald K.C.*

II. The inscription (except line of publication) strengthened, and made thick and thin. *Mr. L. B. Mozley.*

268. HOWARD, HENRY.

After James A. Oliver.

Born 1757, died 1842. High sheriff of Cumberland; friend and correspondent of Louis Philippe. Author of a number of works, including "Memorials . . . of persons of the Howard family" privately printed at Corby Castle 1834-36.

To waist, dir. f., facing l.; light neckerchief, dark buttoned coat with high collar. $9\frac{3}{8}$ by $7\frac{7}{8}$.

Before any inscription. *B.M.*

In light open upright capitals: "Painted by James A. Oliver, Esq A.R.A. Engraved by C. Turner, A.R.A." In fine script: "To his Family and Friends, who value his Exalted Character and Excellencies," In fine italic capitals: "This engraving of" In light open upright capitals: "Henry Howard, Esq^{re}" In light open italic capitals: "Of Corby," In fine script: "Is offered by his affectionate and grateful Wife Catherine Mary Howard." In fine upper and lower italics: "London, Published for the Proprietor, May 16, 1839, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." To l. in fine italic capitals: "Private Plate." *B.M.; C.*

269. HOWLEY, WILLIAM, D.D.

After Sir T. Lawrence.

Born 1766, died 1848. Bishop of London 1813-28; Archbishop of Canterbury from 1828.

Nearly w.l., sitting in arm chair, dir. slightly r., facing towards l.; short wig, bands, ecclesiastical robes; hands in lap, letter in r. hand; curtain in l. background.

$17\frac{7}{8}$ by 14.

Before any inscription. *C.*

I. In light open upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner, Warren Street Fitzroy Square." In light open upright capitals: "William Howley, D.D. F.R.S. Lord Bishop of London." In light open upright upper and lower: "London, Pub^d July 28, 1817, by Mess^{rs} Colnaghi and C^o Cockspur Street, Haymarket." *V. and A. (cut mpression).*

The lettering strengthened and made slightly thick and thin. *C.*

CHARLES TURNER, A.R.A.

III. The inscription, except lines of artists' names, erased. A new line of publication added between artists' names, in light open upright upper and lower: "London Published March 1st 1829 by Colnaghi Son & Co. Pall Mall East." *Sale at Christie's March 28, 1905.*

IV. Date altered from *March 1st 1829* to "*March 2nd 1829.*" A mitre engraved in light outline in centre of inscription space. With additional inscription. In light open upright capitals: "The Most Rev^d William Howley, D.D. F.R.S. F.S.A." In fine script: "Archbishop of Canterbury and Primate of all England" *B.M.*

270. HUMBOLDT, ALEXANDRE, BARON VON.

After Phillips.

Born at Berlin, 1769; died 1859. Brother of Charles, Baron von Humboldt. Celebrated naturalist and writer.

To waist, dir. slightly r., facing and looking f.; curly hair, white neckerchief, frill, dark coat over light waistcoat. 11 $\frac{1}{8}$ by 8 $\frac{7}{8}$.

Before any inscription. *C.*

271. HUME, DAVID.

After Sir H. Raeburn.

Born 1757, died 1838. Professor of Scots Law at Edinburgh University 1786; Baron of Scottish Exchequer 1822; author of "Commentaries of Criminal Law of Scotland" 1797.

Nearly w.l., sitting, dir. towards r., looking to f.; frill, dark dress, black stockings, seals hanging from fob; arms on arms of chair, hands clasped; book, papers, ink-bottle and pen on table r.; curtain in background. 15 $\frac{3}{4}$ by 12 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Sir Henry Raeburn, R.A. pinxt C. Turner sculp^t Member of the American Academy of Fine Arts." In light open upright capitals: "The Hon^{ble} David Hume," In fine script: "One of the Barons of his Majesty's Exchequer & late Professor of Scots Law in the University of Edinburgh, &c. &c. &c. From a Picture painted for the Writers to his Majesty's Signet to whom this Print is respectfully dedicated by their most ob^t & obliged Serv^t David Hatton." In fine upper and lower italics: "Published March 17. 1823, by David Hatton, Printseller to his Majesty 97 Princes Street, Edinburgh." *B.M.; C.*

The painting is in the Parliament House, Edinburgh.

HUNTLY, GEORGE GORDON, 2ND MARQUESS OF. *See PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 457.*

272. HUNTLY, GEORGE GORDON, 9TH MARQUESS OF.

After J. Hollins.

Born 1761, died 1853. Colonel of the Aberdeen militia. Succeeded as Marquess of Huntly 1836.

W.L., standing, dir. towards l., looking f.; robes of the Thistle, collar and badge; plumed hat in r. hand, l. hand on hilt of sword; l. foot slightly advanced; curtain to r., fluted pillar in background to l. 22 $\frac{1}{4}$ by 13 $\frac{7}{8}$.

Engraved on steel.

In fine upright upper and lower lettering: "Painted by J. Hollins, Esq^r Engraved by C. Turner, A.R.A." In fine script: "To His Most Gracious Majesty William the Fourth, This Print of" In light open upright capitals: "George Gordon, Marquis of Huntly," In fine script: "Knight of the Thistle, Aide-de-Camp to His Majesty, &c. &c. &c. Is with permission humbly dedicated by His Majesty's Most obedient Subject

A SHIPWRECK
1806

AFTER J. M. W. TURNER







CATALOGUE OF PORTRAITS

and Servant C. Turner." In fine upper and lower italics: "London, Published Oct. 28, 1837, by M^r Turner, 50, Warren Street, Fitzroy Square, M^r Watson, Printseller, Vere Street, Oxford Street, & M^r J. Finlay, Glasgow." *B.M.*; *G.*

273. HUTTON, CHARLES.

After H. Ashby.

Born 1737, died 1823; mathematician. Professor of mathematics at Woolwich Academy, 1773-1807.

To waist, dir. and facing very slightly r., looking f.; white neckerchief, frill, plain dark buttoned coat; stippled background, and line round subject. $4\frac{1}{4}$ by $3\frac{5}{8}$.

STIPPLE ENGRAVING.

Frontispiece to "Tracts on Mathematical and Philosophical Subjects." 3 vols. 1812.

In fine upper and lower italics: "Painted by H. Ashby Engraved by C. Turner." In open upright slightly thick and thin capitals: "Cha^s Hutton, LL.D. F.R.S." In similar upper and lower: "Aetat 75. 1812." In fine upper and lower italics: "London: Pub^d Feb^y 12. 1812, by Mess^{rs} Wilkie & Robinson, Booksellers, Paternoster Row." *B.M.*

274. INGLIS, HENRY DAVID.

After Sir H. Raeburn.

Born 1757, died 1806. Advocate and baptist preacher at Edinburgh.

To waist, dir. r., facing towards f.; white neckerchief, plain dark coat fastened by one button. $13\frac{1}{8}$ by $10\frac{7}{8}$.

I. In light open upright upper and lower lettering: "Painted by H. Raeburn Esq Engraved by C. Turner." In light open upright capitals: "Henry David Inglis Esq^r" In light open italic capitals: "Advocate." In fine upper and lower italics: "Edingbro. Pub^d Dec^r 12, 1806, by D^d Hatton N^o 56 Princes Street, & John Steele N^o 2 Low Terrace Leith Street." *B.M.*; *Mr. H. W. Bruton.*

II. The inscription strengthened and made thick and thin; the letters of the two lines of title partly filled in. *D^r J. Gibson, of Aldershot (the publication line cut off).*

275. IRVING, WASHINGTON.

After G. S. Newton.

Born at New York in 1783, died 1859. One of the most popular writers and historians of the United States. His "History of the Life and Voyages of Christopher Columbus" (1828) was published in many editions. His "Sketch Book" (1820) met with a similar success.

To waist, dir. and looking f.; dark hair, white neckcloth, dark coat with fur collar and fastened by one button. $11\frac{1}{8}$ by $9\frac{1}{8}$.

I. In fine upper and lower italic lettering: "Painted by G. Stuart Newton Esq^r Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Washington Irving, Esq^r" In fine upper and lower italics: "London, Pub^d Nov^r 4th 1824, by M^r Turner 50, Warren Street, Fitzroy Square." *B.M.*

II. The line of publication erased. Under title, in fine script: "From a Picture in the Possession of John Murray, Esq^r" In fine upper and lower italics: "Pub^d April 11th 1825 by John Miller 5, Bridge Street, London, and Carey & Lea, Philadelphia." *C.*; *Mr. H. W. Bruton.*

276. JACKSON, CYRIL, D.D.

After William Owen.

Born 1746, died 1819. D.D. 1781; Dean of Christ Church 1783-1809.

Nearly w.l., sitting, dir. and facing f.; short wig, bands, dark robes; elbows on arms of chair, r. hand holding college cap edgeways on lap, l. hand placed on r. hand; curtain in background to l., window to r.

CHARLES TURNER, A.R.A.

A horizontal line tint has been ruled over inscription space.

17 $\frac{5}{8}$ by 13 $\frac{3}{4}$.

Early masked proof. *C.*

Before any inscription, and before the line tint over inscription space. *C.; Mr. J. Charrington.*

I. Line tint added. In light open upright upper and lower lettering: "Painted by W^m Owen Esq^r R.A. Portrait Painter to H.R.H. the Prince of Wales. Engraved by Ch^s Turner, Warren Street Fitzroy Square" In light open upright capitals: "Cyril Jackson, D.D. F.R.S. Dean of Christ Church." In fine italics: "from 1783 to 1809" In light open upright upper and lower: "London: Published Feb^r 14. 1811. by M^r Owen, Leicester Fields & C. Turner, 50, Warren St Fitzroy Square." *B.M.; C.; Mr. R. D. Thomas.*

II. The lettering of title strengthened and made thick and thin. *Sale at Sotheby's, Nov. 28. 1906.*

277. JACKSON, JOHN.

After B. Marshall.

Born 1769, died 1845; pugilist; champion of England, 1795-1803; buried at Brompton Cemetery.

W.L., standing, dir. and facing f.; neckerchief, dark buttoned coat, light breeches and stockings, seals hanging from fob; l. hand on hip, r. hand placing high hat on pedestal of statue to l.; picture of prize-fight on wall in background. 22 $\frac{7}{8}$ by 17 $\frac{3}{4}$.

I. In fine upper and lower italic lettering: "Painted by B. Marshall. Engraved by Charles Turner." In light open upright capitals: "M^r John Jackson." In fine script: "From an original Picture in the possession of Sir Henry Smyth Bart" In fine upper and lower italics: "London Published May 19. 1810, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*

II. The inscription strengthened and made thick and thin. *V. and A.*

278. JACKSON, JOHN.

After Charles Turner.

To waist, sitting, dir. f., facing towards r.; rough curly hair, white neckerchief, dark coat, light waistcoat. 9 $\frac{1}{4}$ by 7 $\frac{3}{8}$

Engraved on copper.

I. In fine upright upper and lower lettering under centre of subject: "Painted & Engraved by C. Turner." In fine script: "To the most noble Marquese [*sic*] of Worcester This Plate of M^r John Jackson [the three last words in light open upright capitals] is with Permission Dedicated to his Lordship, by his most ob^t very humble Serv^t C. Turner." In fine upper and lower italics: "London, Pub^d April 14. 1821, by C. Turner, 50 Warren St Fitzroy Square." To l., in fine italics: "Private Plate Proof" *Mr. H. W. Bruton.*

II. *Marquese* corrected to "Marquis" *B.M.; C.*

279. JACKSON, JOHN.

After Sharples.

This plate is mentioned in the C. Turner sale catalogue: Lot 521. "Jackson (John) half-length. Proofs before letters, 4. copper. [plate size] 8 in. by 6."

JAMES I. *See* PORTRAITS OF ROYAL PERSONAGES. Nos. 468 and 469.

280. JENNER, EDWARD, M.D.

After J. Hazlitt.

Born 1749, died 1823. Discovered vaccination. Received grant from Parliament of £10,000 in 1802, and of a further £20,000 in 1806.

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To waist, dir. slightly r., looking f.; rough hair, frill, white neckerchief, plain buttoned coat; pillar in background to l. The subject is enclosed in a square frame engraved in line.

Subject size, $4\frac{1}{2}$ by $3\frac{5}{8}$.

Engraved on copper.

In fine upper and lower italic lettering: "J. Hazlitt pinx^t C. Turner {sculp^t" In light open upright capitals: "Edward Jenner, L.L.D. M.D. F.R.S. &c. &c. &c." In fine upper and lower italics: "London, Published Oct^r 20th 1808, by J. Hazlitt, N^o 109, G^t Russell Street, Bloomsbury." *B.M.; C.*

281. JIÂFER TABEEB, MEERZA.

After J. J. Halls.

To waist, dir. and looking f.; curls, moustache, astrachan fez, Eastern robe.

$11\frac{7}{8}$ by 10.

Before any inscription. *Mr. Fritz Reiss.*

I. In fine upright upper and lower lettering: "Painted by I. J. Halls Esq^r Engraved by C. Turner." [Under centre of subject a short Persian inscription]. In fine script: "Meerza Jiâfer Tabeeb." In fine upper and lower italics: "London, Pub^d April 18. 1820, for the Proprietor by C. Turner, 50 Warren St Fitzroy Square." To r., in fine italics: "Proof" *B.M.; C. (printed in colours).*

II. The script lettering of title made slightly thick and thin. *Sale at Puttick's, October 16. 1906.*

282. JOBSON, REV. ABRAHAM.

After J. G. Strutt.

Born, 1746; died 1830.

Fully to knees, sitting, dir. very slightly l., looking f.; white hair, bands, black robes; r. hand on knee, l. hand on corner of table to r. on which are two large books; church in distance to l.

$16\frac{1}{8}$ by 13.

In fine upper and lower italic lettering: "Painted by J. G. Strutt. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "The Rev^d Abraham Jobson, D.D." In fine script: "Vicar of Wisbech." In fine upper and lower italics: "London, Pub^d Dec^r 20, 1824, by M^r Strutt, 30, Percy Street, Bedford Square." To r., in fine italics: "Proof" *B.M.; C.; Mr. L. B. Mozley.*

JUVENILE AMUSEMENT. See BOWLES. Nos. 52 and 53.

283. KEAN, EDMUND.

After J. J. Halls.

Born in Castle Street, London, 1787, died at Richmond, 1833; celebrated tragedian. Performed from boyhood; and during his career appeared in many Shakespearean and other characters in this country and in America. "Though receiving large sums, he ruined himself by drunkenness and ostentation, but was generous to his friends."

W.L., as Richard III, standing, dir. l., facing towards f.; hat with ermine and pearls, rich dress, boots, spurs; r. knee bent, arms folded, r. hand grasping bâton; corner of stone building in background.

$23\frac{1}{2}$ by $14\frac{7}{8}$.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by J. J. Halls. Engraved by C. Turner." In light open italic capitals: "M^r Kean in Richard the Third." [*in and the in open italic lower*]. In open upright upper and lower: "Act IV. Scene 4.—Well, as you guess?" In fine script: "This Print is Dedicated by Permission to Samuel Whitbread Esq^r M.P. by his very obed^t Serv^t J. J. Halls." In fine upper and lower italics: "London, Published Nov^r 21. 1814, for (the Proprietor) G. I. Jenkins, Printseller, 48, Strand." *B.M.*

CHARLES TURNER, A.R.A.

II. In line of publication *G. I. Jenkins* corrected to "by I. Jenkins," *Sale at Christie's*, Dec. 4. 1906.

III. The inscription strengthened. A line added along the centre of each capital letter in the title. *B.M.*; *C.*; *V. and A.*

284. KEAN, EDMUND.

After J. J. Halls.

Similar to preceding, but seen to only slightly below waist. Engraved lightly in stipple, with about half the surface of the plate left white. Plate size, $11\frac{1}{2}$ by $8\frac{1}{4}$.

STIPPLE ENGRAVING.

I. In fine upper and lower italics: "Painted by J. J. Halls. Engraved by C. Turner." In slightly thick and thin script: "Mr Kean, in Richard, [the two last words in light open upright] "Well as you guess." In fine upper and lower italics: "London Published March 29th 1814 by C. Turner N^o 50 Warren Street Fitzroy Square." To r. in fine italic capitals: "Proof" *B.M.*

II. The word *Proof* erased. *B.M.*

285. KEENE, EDMUND, D.D.

After J. Zoffany.

Born 1714, died 1781. Rector of Stanhope, Durham; Bishop of Chester 1752-71; of Ely from 1771 till his death.

Nearly w.l., sitting, dir. and facing slightly r., looking f.; short wig, bands, ecclesiastical robes; r. arm resting on table l., l. hand holding open book upright on knee; curtain in background to l. $15\frac{1}{8}$ by $13\frac{3}{4}$.

Masked proof. In this state the height of the plate is $19\frac{7}{8}$ in., and of the subject $15\frac{1}{2}$ in. *B.M.*; *Mr. J. Charrington.*

Before any inscription. The height of the plate is now $18\frac{3}{4}$ in., and of the subject $15\frac{1}{2}$ in. *C.* (*The base of the subject has been whitened to show how it is to be reduced.*)

The height of the plate reduced to $18\frac{1}{2}$ in., and of the subject to $15\frac{1}{8}$ in. by erasing the work at bottom. In light open upright upper and lower lettering: "Painted by J^{no} Zoffany Esq^r Engraved by C. Turner." In light open upright capitals: "Edmund Keene D.D." In fine script: "Lord Bishop of Ely From an original painted in the year 1768 when Bishop of Chester." In fine upper and lower italics: "London, Published May 1. 1812, for the Proprietor by C. Turner N^o 50, Warren Street, Fitzroy Square." *B.M.*; *C.*

KEITH, MARGARET, BARONESS. *See* ELPHINSTONE.

286. KELLY, MICHAEL.

After J. Lonsdale.

Born at Dublin, 1762, died at Margate, 1826. Singer and composer; trained under Glück and Mozart; took part in the first performance of the latter's "Marriage of Figaro." Appeared in operas, oratorios and concerts; musical director at Drury Lane.

Fully to waist, sitting, dir. and facing f.; curly hair, high shirt collar, frill, dark buttoned coat; r. elbow on arm of chair, r. hand holding roll of music; fluted pillar and curtain in background to l. $10\frac{3}{8}$ by $8\frac{1}{2}$.

I. In fine italic upper and lower lettering: "Painted by J. Lonsdale Esq^r Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In four lines, alternately, upright open capitals, and fine script: "Michael Kelly, of the Kings Theatre & The Theatre Royal Drury Lane. From an Original Picture in the Possession of Rowland Stephenson, Esq^r" In fine italic upper and lower lettering: "London, Pub^d June 1. 1825, by Mr Sams, Royal Library [*sic*] St James's Street." *B.M.*; *C.*; *V. and A.*

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II. The lettering of the four lines of title strengthened, making it thick and thin. *Mr. J. S. Earle; Mr. H. W. Bruton.*

287. KEMBLE, JOHN PHILIP.

After Sir T. Lawrence.

Born 1757, died 1823; actor. At Drury Lane Theatre between 1783 and 1802 performed more than a hundred and twenty characters. His increased prices at Covent Garden, in 1809, were the occasion of the famous "O. P." riots.

To waist, dir. and facing f.; white neckerchief, dark coat and vest. $5\frac{1}{8}$ by $4\frac{1}{4}$.

Frontispiece to "Memoirs of the Life of John Philip Kemble, Esq." by James Boaden, London, 1825. 2 vols.

I. In fine upper and lower italic lettering: "Painted by Sir Tho^s Lawrence Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London, Pub^d Jan^y 1. 1825, by Mess^{rs} Longman Rees, Orme, Brown & C^o Booksellers Paternoster Row." *B.M.; Mr. H. W. Bruton.*

II. With additional inscription. In partly filled-in upright capitals: "John Philip Kemble." In fine script: "From the original Picture in the possession of Rowland Stephenson Esq^r" The publication line altered to: "London, Pub^d Jan^y 1, 1825, by Mess^{rs} Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster Row." *In book referred to above.*

288. KEMBLE, PRISCILLA.

After H. Howard.

Born 1756, died 1845; actress. Married John Philip Kemble in 1787. Retired from the stage in 1796.

Nearly to the knees, sitting, dir. and facing towards r.; mob cap with dark bow of ribbon, linen collar, dark dress, shawl; l. hand holding reading glass which is attached round neck by a ribbon; curtain in background to r. $10\frac{1}{4}$ by $8\frac{3}{8}$.

In fine upright upper and lower lettering: "Painted by H. Howard Esq^r R.A. Engraved by C. Turner." In fine upper and lower italics: "London, Published Nov^r 24, 1823, by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M.; C.*

289. KER, RICHARD GRAVES.

After Sophia Ker.

Fully to waist, sitting; dir. and facing in profile to l.; hair tied, white neckcloth, plain dark buttoned coat; l. arm by his side, r. hand placed within breast of coat; table in background to l. The portrait is surrounded by a border engraved in line.

Inside border $7\frac{5}{8}$ by $6\frac{3}{8}$.

In fine upright upper and lower lettering: "Sophia Ker, Del^t 1805. C. Turner Sculp^t 1821" In light open upright capitals: "Rich^d Graves Ker, Esq^r" In fine script: "Red Hall, Carrick Fergus, Ireland." In fine upper and lower italics: "London, Publish'd March, 21st 1822, by C. Turner, Warren Street, Fitzroy Square." *B.M.; Mr. H. W. Bruton.*

290. KEY, SIR JOHN.

After Mrs. Pearson.

Born 1794, died 1858. Lord Mayor of London for two years, 1830-31; created a baronet in the latter year; M.P. for the City of London 1833.

To knees, standing, dir. towards l., looking f.; frill, ruffs, light flowered waistcoat, civic robe and chain; l. hand on hip, r. hand touching paper lettered: "favor of Parliamentary Reform Bill" on table to l.; curtain and pillar in background. $15\frac{1}{8}$ by $11\frac{3}{4}$.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering: "Painted by Mrs. Pearson. Engraved by C. Turner, A.R.A." In light open upright capitals: "The Right Honorable Sir John Key, Bart^t" In fine script: "Twice Lord Mayor of London." In fine upper and lower italics:

CHARLES TURNER, A.R.A.

"London, Published February 27, 1832, by F. G. Moon, Threadneedle Street, and Mess^{rs} Moon, Boys & Graves, Pall Mall." To r.: "Proof" *B.M.*

C. Turner sale catalogue mentions "artist's proofs", "proof prints", and "prints."

291. KING, SIR RICHARD, BART. *After Saunders.*
Born 1774, died at Sheerness, 1834; vice-admiral; present at Trafalgar; succeeded as second baronet 1806; vice-admiral 1821.

To waist, dir. very slightly r., facing slightly l.; dark curly hair, uniform, epaulettes, medal, star, cross suspended by broad ribbon from neck; ships in distance r. and l. Arms in centre of inscription space. 13 $\frac{3}{4}$ by 10 $\frac{3}{4}$.

I. In fine upright upper and lower lettering: "Painted by — Saunders, Esq^{re} Engraved by C. Turner, A.R.A." In fine upright capitals at foot of plate: "London, Published March 30, 1835, by Fra^s Grah^m Moon, Printseller to the King, 20, Threadneedle Street." In fine italic capitals: "& Sold also by Colnaghi, Son & C^o Pall Mall East." *Mr. F. B. Daniell.*

II. With additional inscription. In slightly thick and thin script: "To the King's Most Excellent Majesty" In light open gothic: "This Print of the late" In open upright thick and thin capitals: "Admiral Sir Richard King, Bart." In slightly thick and thin script: "Vice Admiral of the Red, and Commander in Chief at the Nore," In fine script: "Is with his Gracious permission most humbly dedicated." To l. in fine upper and lower italics: "Printed by Lloyd & C^o" *B.M.*

292. KIRBY, JOHN. *After J. J. Masquerier.*
Keeper of Newgate, and angler.

To waist, dir. towards l., looking f.; head bald at top, dark coat and waistcoat, white cravat with long end. 13 $\frac{1}{4}$ by 10 $\frac{7}{8}$.

In scratched italics: "I. J. Masquerier pinxt C. Turner sculpt" In open scratched script: "M^r John Kirby." In scratched italics: "Pub^d Feb^y 20th, 1796, by I. J. Masquerier N^o 6, New Road Fitzroy Square." *B.M.; G.; Mr. Burdett-Coutts.*

Charles Turner's earliest dated engraving.

293. KIRKMAN, P. *After C. Turner.*
To waist, sitting, facing and looking towards l.; curly hair, white neckerchief, plain open coat, dark waistcoat buttoned up to throat. 9 by 7 $\frac{7}{8}$.

In fine upper and lower italics under centre of subject: "Painted & Engraved by C. Turner." In light open upright capitals: "P. Kirkman, Esq^r" In fine upper and lower italics: "London. Published June 14 1824, by C. Turner. N^o 50 Warren Str^t Fitzroy Square." *B.M.*

294. KITCHENER, WILLIAM, M.D. *After C. Turner.*
Born about 1775, died 1827; physician and writer. Published "The Art of Prolonging Life," 1822; and "The Economy of the Eyes," 1824-5. His "The Housekeeper's Oracle" was published two years after his death. Resided at 43 Warren Street, Fitzroy Square.

W.L., standing in carpeted room, dir. towards l., looking f.; spectacles, dark dress, stockings, shoes; carrying book in l. hand; piano with music upon it to r., stuffed tiger with cloak and hat on its back to l. near instrument on tripod; picture and curtain on wall behind. 16 $\frac{3}{4}$ by 11 $\frac{1}{4}$.

Engraved on copper.

I. In fine upright upper and lower lettering under centre of subject: "Painted & Engraved by C. Turner, Engraver in Ordinary to His Majesty." In light open upright capitals:

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"Doctor Kitchener," In fine upper and lower italics: "London, Published Sep^r 1, 1827, by M^r Turner, 50, Warren Street Fitzroy Square. and M^r Jennings, Bookseller, Poultry." *B.M.; C.*

II. Under title, added in fine script: "Author of the Cook's Oracle, Art of Prolonging Life, &c. &c. &c." *V. and A.*

In the impressions seen, the first *e* of Kitchener has been made into an *i*, and an erasure has been made after the name.

295. KNIGHTON, SIR WILLIAM, BART. *After Sir T. Lawrence.*
Born 1776, died 1836. Keeper of the Privy Purse to George IV, and Physician to George IV when Prince of Wales; created a baronet 1812. His Memoirs and Correspondence were published by Lady Knighton in 1838.

To waist, in a square border engraved in line, dir. slightly r., looking f.; rough curly hair, dark neckerchief, plain dark buttoned coat; curtain in background. 9 $\frac{7}{8}$ by 8.

In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, Principal Painter in Ordinary to His Majesty, & President of the Royal Academy. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine upper and lower italics at foot of plate: "London, Pub^d Oct^r 20. 1823, by M^r Turner, 50, Warren St Fitzroy Square." *B.M.; C.; V. and A.; Mr. H. W. Bruton.*

C. Turner sale catalogue mentions "artist's proofs in different states, 9; proofs before letters, 17."

296. KNOWLYS, NEWMAN. *After A. Robertson.*
Recorder of London 1822; died after 1833.

To knees, sitting, dir. towards r., looking f.; long wig, lace cravat and ruffs, robe; r. arm on arm of chair, paper in r. hand; l. hand holding reading glass; table to r. on which are book, papers and writing materials; curtain in background. 9 $\frac{1}{4}$ by 7 $\frac{1}{2}$

Before any inscription. *B.M.*

Four bordering lines added on r. and bottom, three on l. and top of subject. In fine upright upper and lower lettering: "Painted by A. Robertson, Esq^{re} Engraved by C. Turner, A.R.A." In light open upright capitals: "N. Knowlys, Esq^{re}" In fine script: "Recorder of London." In fine upper and lower italics: "London, Published March 21, 1831, by Mess^{rs} Colnaghi, Son & C^o Pall Mall East, & M^r Moon, Printseller, Threadneedle Street, City." *C.; Mr. H. W. Bruton.*

"LADY AND DOG." *See* STRATTON, MRS. No. 547.

297. LAING, JAMES. *After Edward Pingret.*
To waist, dir. and facing f.; white hair, white cravat and frill, a miniature of a lady at throat, plain dark buttoned coat, r. hand placed within breast of coat. 10 by 7 $\frac{7}{8}$.

In fine upright upper and lower lettering: "Edward Pingret Pinxit. C. Turner Sculpsit." In fine script: "James Laing Esq^r" In fine upper and lower italics: "London, Published Aug^t 16. 1819, by C. Turner, 50 Warren St Fitzroy Square." *B.M.*

298. LAMBERT, DANIEL. *After H. Singleton.*
Born 1770, died 1809; fat man. At the age of twenty-three weighed thirty-two stone; and at his death upwards of fifty-two. The print was published within a month of his arrival in London from Leicester.

W.L., a very fat man, sitting, dir. slightly l., looking f.; arms resting on arms of chair, hat on table to l. 23 $\frac{5}{8}$ by 17 $\frac{3}{4}$.

CHARLES TURNER, A.R.A.

I. In light open upright upper and lower lettering: "London Painted by H. Singleton Engraved by C. Turner, Warren Street, Fitzroy Square." In light open upright capitals: "M^r Daniel Lambert." In fine upper and lower italics: "London Published May 1st 1806, by M^r Lambert N^o 53, Piccadilly & at Terrace Lodge, Leicester." *B.M.; G.*

II. The inscription (except line of publication) strengthened and made thick and thin. *B.M.; V. and A.*

299. LAMBTON, RALPH JOHN.

After James Ward.

Second son of John Lambton of Lambton Castle. M.P. for Durham; died 1844.

W.L., on horseback, dir. and facing l.; hunting costume; l. hand on hip, r. hand holding whip and reins. Around him are his hounds, and in the background is an extensive landscape in which three huntsmen are seen; distant hill towards l.

19 $\frac{1}{8}$ by 29 $\frac{1}{2}$.

Engraved on copper.

Preliminary etching. *C. Turner sale catalogue, lot 733.*

I. In fine upright upper and lower lettering: "Painted by James Ward Esq^r R.A. Engraved by C. Turner." In fine upper and lower italics under centre of subject: "London, Published Sept^r 1. 1821, by C. Turner, 50 Warren Street, Fitzroy Square." In light open upright capitals: "Ralph John Lambton Esq^r." In fine script: "His Horse Undertaker, & Hounds. (Calling Hounds out of Cover.)" To r., scratched: "Proof." *B.M. (with the print is a small key-plate to the names of the dogs).*

II. The inscription strengthened and made thick and thin; the word *Proof* erased. *Mr. Harvey.*

300. LANDER, RICHARD LEMON.

After Wm. Brockedon.

Born at Truro, 1804, died 1834; African traveller. Explored the River Niger 1830-31. Mortally wounded by natives, and died at Fernando Po.

To waist, dir. f., facing l.; dark curly hair, low shirt collar, African cloak; r. hand placed within breast of cloak.

10 $\frac{5}{8}$ by 8 $\frac{5}{8}$.

I. In fine upright upper and lower lettering: "Painted by W^m Brockedon, F.R.S. Engraved by C. Turner, A.R.A." In light open upright capitals: "Richard Lander." In fine script: "The discoverer of the termination of the Niger. In his African Costume. Respectfully dedicated to the Committee and Subscribers to the Lander Column at Truro." In fine upper and lower italics: "London, Published July 13, 1835, by Colnaghi, Son & C^o Printsellers to their Majesties, Pall Mall East." To l. in fine italics: "Proof" *G.*

II. The inscription, except artists' names and publication, strengthened and made thick and thin. The word *Proofer* erased. *V. and A.*

III. The line of publication erased. Instead, in small upper and lower italics under centre of subject: "London. Published December 1. 1835, by Mes^s Paul & Dominic Colnaghi & Co. at their sole Establishment, 14, Pall Mall East. [the last three words in capitals] Printsellers to their Majesties of England & France the Duchess of Kent & the Princess Victoria." *B.M.*

301. LANE, THOMAS.

After Sir W. Beechey.

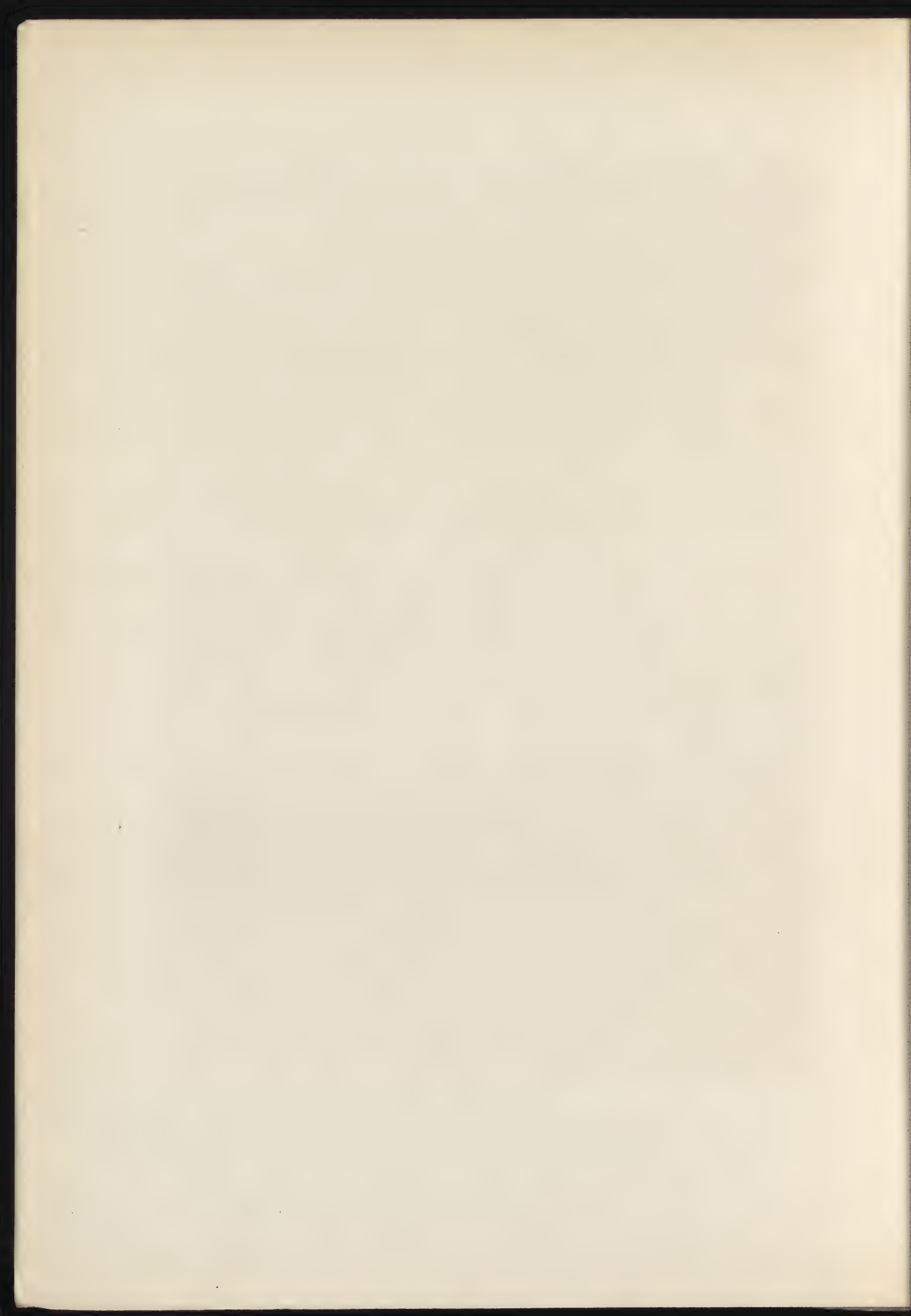
Born 1754, died 1824. Of Leyton Grange, Essex. Secretary to the Goldsmiths' Company.

W.L., standing, facing slightly l., looking f.; white neckerchief and waistcoat, dark coat, breeches and stockings, robe; l. arm by his side, r. hand on paper "Account of Plate in the Essey Office in Goldsmith's Hall" on table to l. on which are two books,

ADMIRAL, LORD NELSON

1806

AFTER HOPPNER







CATALOGUE OF PORTRAITS

a paper lettered "Heads of a Bill 1814", two ink-bottles and pen; chair and two fluted pillars to r., curtain overhead. 24 $\frac{1}{4}$ by 14 $\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by Sir W^m Beechey R.A. Portrait Painter to Her Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine upper and lower italics under centre of subject: "London, Published August, 1814 for the Worshipful Company of Goldsmiths by C. Turner, N^o 50 Warren Street, Fitzroy Square." *B.M.; C.*

LANSDOWNE, HENRY, 3RD MARQUESS OF. *See* PETTY.

302. LAW, JOHN, D.D. *After H. Edridge.*
Born 1739, died 1827. Minister of Chatham; rector of Westmill, Herts, and Easton Magna, Essex; archdeacon of Rochester.

Nearly w.l., sitting, dir. towards l., looking f.; short wig, plain black dress with breeches and stockings; arms resting on arms of chair; hat and large open book on table to l., shelves of books and curtain in background. 10 $\frac{3}{4}$ by 8 $\frac{5}{8}$.

Before any inscription. *Mr. J. Charrington.*

In fine upright upper and lower lettering: "H. Edridge Esq^r pinx^t C. Turner Sculp^t" In light open upright capitals: "John Law, D.D." In fine script: "Archdeacon of Rochester." In fine upper and lower italics: "London, Published April 28. 1818, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.; C.; Mr. H. W. Bruton.*

303. LAWRENCE, SIR SOULDEN. *After J. Hoppner.*
Born 1751, died 1814; judge. Justice of the Common Pleas 1794; transferred to the Court of King's Bench, but returned to the Common Pleas in 1808, just after the publication of the print.

To knees, standing, dir. f., facing slightly l.; wig, bands, judge's robes; l. hand holding paper, r. wrist on book on table l. on which are papers and inkstand, pen in r. hand; fluted pillars and curtain in background. Arms in centre of inscription space. 17 $\frac{3}{8}$ by 13 $\frac{3}{4}$.

I. In fine upper and lower italics: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp." In light italic and upright open capitals: "The Hon^{ble} Sir Soulden Lawrence," In fine script: "One of the Judges of His Majesty's Court of King's Bench" In fine upper and lower italics: "London, Pub^d March 1. 1808, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. J. Charrington.*

II. Line of publication erased; instead, in upper and lower italics: "Published by Reeve & Jones, N^o 7 Vere Street, Bond Street, Nov^r 1. 1808." *B.M.*

III. The inscription strengthened and made thick and thin. *C.*

304. LAWRENCE, SIR THOMAS. *After Charles Turner.*
Born 1769, died 1830; painter. Knighted in 1815. President of the Royal Academy from 1820.

To waist, dir. and facing f.; head nearly bald, plain dark dress; chain round neck with medal attached. A number of bordering lines round subject. 11 by 9 $\frac{1}{8}$.

Engraved on steel.

I. Lightly scratched under centre of subject: "London Publish'd Feb^{ry} 1st 1830 by M^r Turner 50 Warren Street Fitzroy Square" *B.M.; C.; V. and A.; Mr. H. W. Bruton.*

II. Inscription erased. Instead, in fine upright upper and lower lettering: "Painted & Engraved by C Turner ARA Metzzatinto [*sic*] Engraver in Ordinary to His Majesty."

CHARLES TURNER, A.R.A.

In fine script: "To the King's Most Excellent Majesty This Print of [these three words in light open upright upper and lower] Sir Thomas Lawrence, [these three words in light open upright capitals] President of the Royal Academy Principal Painter in Ordinary to His Majesty Member of the Academies of Florence Milan & America and Member of the Legion of Honor in France F.R.S. F.S.A. &c. &c. &c. [these initials in light open upright capitals] is with His Majesty's gracious permission, humbly dedicated by his very obedient Servant and Subject C Turner" In fine upright upper and lower: "London Published Feb^y 1st 1830 by M^r Turner 50 Warren St Fitzroy Square & at Mess^{rs} Colnaghi Son & C^o Pall Mall East" To l., in very small italics: "Printed by J. Lahee." B.M.; C.

305. LAWRENCE, SIR WILLIAM, F.R.S. *After Charles Turner.*
Born 1783, died 1867. Surgeon to St. Bartholomew's Hospital 1824-65; President of the College of Surgeons 1846-55; created a baronet 1867.

Nearly w.l., sitting, dir. towards l., looking f.; dark dress, l. knee crossed over r., hands clasped on knee; table to l. on which are books and papers, curtain in upper r. corner. 14½ by 10⅞.

Engraved on steel.

I. In light open upright capitals: "Drawn & Engraved by C. Turner, A.R.A." In facsimile of autograph: "W^m Lawrence" In fine upper and lower italics: "London, Published November 9, 1839, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." C.

II. With additional inscription. In light open upright capitals: "William Lawrence, Esq^r V.P.R.S." In fine script: "Surgeon of S^t Bartholomew's Hospital, &c. &c. &c." B.M.; Mr. S. S. Savery.

The original painting and a drawing are in the possession of Turner's grandson, Mr. W. Savery, Hove.

The painting was exhibited at the Royal Academy in 1843 (No. 259).

306. LAWSON, SIR WILFRID, BART. *After J. Hoppner.*
Tenth baronet; married Anne, daughter of John Hartley of Whitehaven. Having no children, the baronetcy expired at his death, in 1806, and was revived some years later. He formed an extensive collection of prints, and an important botanical library. The collection of prints was sold by Messrs. Christie (1st portion), June, 1903, and realized £7,147; and by Messrs. Sotheby (2nd portion), March, 1907, and realized £19,286 7s. 6d.

W.L., standing, dir. f., facing slightly l.; volunteer uniform, cape, sword; r. arm by his side, hand holding hat; l. arm leaning on pedestal to r. on which is a large vase; l. foot slightly drawn back; landscape in distance to l. 24 by 14⅞.

In fine upper and lower italic lettering: "J. Hoppner Esq^r R.A. Pinxt C. Turner Sculp^t" In light open upright capitals: "Sir Wilfrid Lawson Bart^l" In fine script: "of Brayton House in the County of Cumberland." In fine upper and lower italics: "London Published Augst 1st 1807 by C. Turner, 50 Warren Street Fitzroy Square." B.M.

The original painting is at Brayton, Cumberland, where the copper plate is also preserved.

307. LE BRETON, SIR THOMAS. *After Sir T. Lawrence.*
Born at Jersey, 1763; died at Winchester, 1838.

Nearly to knees, standing, dir. towards f., facing towards r.; white neckerchief, plain dark dress; l. arm by his side, r. hand holding book (lettered "ECORD OF ILE OF JERS") upright on table to l.; curtain and fluted pillar in background, sea in distance to l. 15½ by 12.

CATALOGUE OF PORTRAITS

Before any inscription, inscription space not quite cleaned. *Mr. J. Charrington.*

Before any inscription, the inscription space cleaned. *Truman Sale, April 27, 1906.*

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Sir Thomas Le Breton," In fine script: "Bailly of the Island of Jersey, President of the States, &c." In fine upper and lower italics: "London, Published Nov^r 12, 1827, by Mess^{rs} Colnaghi & Son, Printsellers to the King, N^o 14, Pall Mall, East." To 1, "Proof" *B.M.; Mr. J. Charrington; Mr. E. Layton.*

II. The word *Proof* erased. *Mr. F. B. Daniell.*

LEEDS, DUKE OF. *See DILETTANTI SOCIETY, No. 159.*

308. LEGGE, HON. EDWARD, D.C.L.

After J. Hoppner.

Bishop of Oxford from 1815 till his death in 1827.

To waist, dir f., facing towards r.; plain dark buttoned coat, badge suspended by wide ribbon from neck; r. hand to breast. 11 $\frac{7}{8}$ by 10.

Masked proof; probably an engraver's proof. *B.M.*

I. In fine upper and lower italic lettering: "J. J. [*sic*] Hoppner. Esq^r R.A. pinx^t C. Turner sculp." In light open upright capitals: "The Hon^{ble} & Rev^d Edward Legge, L.L.D." In fine script: "Dean of Windsor & Wolverhampton, & Registrar of the most Noble Order of the Garter." In fine upper and lower italics: "London, Published Sept^r 30, 1809, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *C.*

II. The inscription strengthened and made slightly thick and thin; the open capitals filled in. The line of publication erased; instead, in small upper and lower italics: "London, Published June 1st 1810, by A. Molteno, 29 Pall Mall, Printseller to her R.H the Dutchess [*sic*] of York." *B.M.; Mr. H. W. Bruton.*

309. LEGGE, HON. HENRY.

After J. Hoppner.

Born 1765, died 1844. Son of William, 2nd Earl of Dartmouth.

To waist, dir. f., looking towards l.; frill, plain dark buttoned coat, corner of wall to l. 11 $\frac{1}{2}$ by 9 $\frac{5}{8}$.

I. In fine upper and lower italics: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp^t" In light open upright capitals: "The Hon^{ble} Henry Legge." In fine script: "One of the Commissioners of His Majesty's Navy." In fine upper and lower italics: "London Published July 29th 1809, by C. Turner 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. H. W. Bruton.*

II. The inscription strengthened; the letters of title line filled in. Line of publication erased; instead, in upper and lower italics: "London Published June 4th 1810, by A. Molteno, 29, Pall Mall, Printseller to her R.H the Dutchess [*sic*] of York." *B.M.*

LEICESTER, THOMAS WILLIAM COKE, 1ST EARL OF. *See COKE, THOMAS WILLIAM.*

310. LEINSTER, WILLIAM ROBERT FITZGERALD, 2ND DUKE OF.

After Sir M. A. Shee.

Born 1749, died 1804. Succeeded to the dukedom 1773; Master of the Rolls, of Ireland, 1788-89.

W.L., standing, dir. f., facing slightly l.; dark coat, breeches and stockings, light

CHARLES TURNER, A.R.A.

waistcoat; sash under coat, star; l. hand on hip, fingers of r. hand touching papers on table to l. on which lie three books; two books beneath table; chair to r., pillars and curtain in background.

25 $\frac{3}{4}$ by 18 $\frac{1}{8}$.

Separate inscription plate, 2 $\frac{7}{8}$.

I. Before the separate inscription plate, and before the line of publication in l. lower corner of subject. *Dr. J. S. Foulle.*

II. In upper and lower italics in l. lower corner of subject: "London Pub Nov^r 24. 1804." At foot of subject plate, just below subject, in scratched italics: "Painted by M. A. Shee Esq^r R.A. Engraved by C. Turner 1804." On inscription plate, in fine upper and lower italics: "Painted by M. A. Shee Esq^r R.A. Engraved by Cha^s Turner." In light open gothic lettering: "To His Royal Highness the Prince of Wales and Hon^{ble} Charles James Fox." In fine capitals: "This Print of" In light open upright capitals: "The Most Noble W^m Rob^t Duke of Leinster," In fine script: "Marquis of Kildare, Earl of Kildare, & Ophaly, Viscount Leinster of Taplow in Buckinghamshire, & Baron of Ophaly. Is with permission most respectfully dedicated, by their most obliged & obed^t Serv^t Cha^s Turner." In fine upper and lower italics: "London Published as the A^{ct} direct^s Nov^r 24th 1804 by C. Turner N^o 50 Warren Street Fitzroy Square." To l., in fine italics: "First 50 proof impressions." *B.M.*

III. The two upper lines of dedication and title erased, and re-engraved in different position, the letters filled in. The remainder of the inscription strengthened, and the phrase *First 50 proof impressions* erased. Under line of publication added, in upper and lower italics: "and Republished by John P. Thompson, G^t Newport Street, Printseller to His Majesty & the Duke & Duchess of York." *C.*

IV. The second line of publication: "and Republished . . . of York." erased. *B.M. (printed in colours).*

In the Victoria and Albert Museum is an impression of this portrait showing on the inscription plate the names of the artists and a few traces of the flourishes adjacent, as in State II; but the rest of the space is blank. The position of this impression is presumably between States II and III.

311. LEYCESTER, HUGH.

After Sir W. Beechey.

King's Counsel; recorder of Chester; M.P. for Milbourn Port; died at Spring Gardens, London, 1836.

To waist, dir. towards r., looking f.; white rough hair, white neckerchief, plain dark buttoned coat; curtain in background.

11 by 8 $\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by Sir W^m Beechey, R.A. Engraved by C. Turner." In fine script: "Hugh Leycester, Esq^r" In fine upper and lower italics: "London Publishd, Feb^y 1st 1822, by C. Turner, 50, Warren Str^t Fitzroy Square." *B.M.; Mr. H. W. Bruton.*

LICHFIELD, THOMAS WILLIAM ANSON, 1ST EARL OF. *See* ANSON.

312. LIPSCOMBE, CHRISTOPHER, D.D.

After G. W. Pegler.

Born 1781, died 1843. First Bishop of Jamaica 1824.

Fully to knees, sitting, dir. towards r., facing towards f.; bands, ecclesiastical robes; r. arm on arm of chair, square cap in r. hand; l. hand on letter on table to r.; curtain in background, fluted pillar to r.

15 $\frac{3}{8}$ by 12.

In light open upright upper and lower lettering: "Painted by G. W. Pegler Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty" In fine script: "Christopher Lipscomb D D" In light open upright capitals: "Lord Bishop of Jamaica." In fine upright upper and lower: "London, Published June 1st 1829, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

CATALOGUE OF PORTRAITS

313. LISTON, ROBERT.

After Charles Turner.

Born 1794, died 1847; surgeon. Professor of clinical surgery, University College, London, 1835. His "Practical Surgery," published in 1837, reached its fourth edition in 1846.

To knees, standing, dir. f., facing towards l.; plain dark dress, coat fastened by one button; r. arm by his side, l. hand on two books which with papers and two other books lie on table to r.; curtain in background. 14 by 10 $\frac{7}{8}$.

Engraved on steel.

I. In light open upright capitals under centre of subject: "Drawn & Engraved by C. Turner, A.R.A." In facsimile of autograph: "Rob^t Liston" In fine upper and lower italics: "London, Published Jan^y 16, 1840, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*; *C.*

II. With additional inscription. In light open upright capitals: "Robert Liston, Esq^{re}." In fine script: "Surgeon to the North London Hospital." In light open italic capitals: "& Professor of Clinical Surgery, &c. &c." *Dr. J. S. Foulle.*

314. LITTLETON, HYACINTHE MARY.

After Sir T. Lawrence.

Daughter of Richard, Marquess Wellesley; married (as his first wife) 21 December, 1812, Edward John Littleton, who, in 1835, was created Baron Hatherton. She died 4 January, 1849.

To knees, in a circular frame, sitting, dir. towards l., facing f., looking upwards slightly r.; light low-necked dress, jewelled waist-belt and armlets; cloak across l. arm, r. hand supporting large book. The subject is surrounded by a square frame engraved in line. 10 $\frac{1}{8}$ by 9.

Engraver's proof; not quite finished; before the frame. *C. (cut)*; *Sale at Puttick's, June 21, 1907.*

I. With publication line only, near foot of plate, in fine script lettering: "Pall Mall East London Published by Mess^{rs} Colnaghi & Son Printsellers to His Majesty, March 1, 1827." *Mr. J. Charrington.*

II. The inscription erased. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "To Edward John Littleton Esq^r M.P. &c. &c. &c." In light open italic capitals: "This Portrait of" In light open upright capitals: "M^{rs} Littleton," In fine script: "Is most Respectfully Dedicated by His Obligated and obedient Servants Colnaghi, Son & C^o" In fine upright upper and lower: "Pall Mall East, London, Published by Mess^{rs} Colnaghi, Son & C^o Printsellers to His Majesty, March 26, 1827." To l. in fine italic capitals: "Proof." *B.M.*; *C.*

III. The inscription slightly strengthened; a line added along the centre of each letter of the open capitals. The word *Proof* erased. *B.M.*

IV. To l., in fine upper and lower italics: "Printed by J. Lahee" *V. and A.*

315. LIVERPOOL, ROBERT BANKS JENKINSON, 2ND EARL OF.

After Sir T. Lawrence.

Born 1770, died 1829. Held a number of offices, including that of Foreign Secretary, before his succession to the earldom in 1808. First Lord of the Treasury 1812-1827; K.G. 1814; trustee of the National Gallery and of the British Museum.

Nearly to knees, standing, dir. slightly r., facing f.; neckerchief, plain dark dress, coat with high collar and fastened by two buttons, star; hands clasped before him; table to l. on which lies a bundle of papers; curtain in background. 17 $\frac{3}{8}$ by 13 $\frac{3}{4}$.

CHARLES TURNER, A.R.A.

Unfinished proof; head portion only. *C.*

Engraver's proof, touched. *Sale at Puttick's, Feb. 6, 1907.*

I. In fine upright upper and lower lettering at foot of plate: "Pall Mall East, London, Published by Mess^{rs} Colnaghi & Son, Printsellers to His Majesty, March 8, 1827." *B.M.*

II. With additional inscription. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P. R. A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty."

III. With further additional inscription. In fine script: "To the Kings Most Excellent Majesty" In light open upright upper and lower: "This Portrait of" In light open upright capitals: "The R^t Hon^{ble} Robert Bankes, Earl of Liverpool, K.G. &c. &c. &c." In fine script: "Is by Gracious Permission Dedicated by His Majesty's very humble Subjects, and much obliged Servants Colnaghi, Son & Co" To l., in fine italic capitals: "Proof." *B.M.; C.*

IV. The script lettering strengthened; a line added along the centre of each letter of the open lettering. *C. (cut impression).*

In the C. Turner sale catalogue (lot 298) were "9 artist's proofs, some before the star." These latter must have been earlier than State I which has the star.

316. LIVERPOOL, ROBERT BANKS JENKINSON, 2ND EARL OF.

After Charles Turner.

To waist, dir. f., facing towards r.; head uncovered, frill, plain dark buttoned coat, star. The subject is surrounded by a border of ruled lines. 10 $\frac{1}{4}$ by 8 $\frac{3}{8}$.

Before any inscription. *C.*

I. In fine upright upper and lower lettering under centre of subject: "Painted and Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." At foot of plate, in fine upper and lower italics: "London, Published Feb^r 1, 1826, by Paul Colnaghi, Son & Co Pall Mall East." *B.M.*

II. With additional inscription. In fine script lettering: "To the Kings most Excellent Majesty" In light open upright and open gothic lettering: "This Print of the Right Hon^{ble} The Earl of Liverpool, K. G. &c. &c. &c." In fine script: "Is by his Majesty's Gracious permission humbly dedicated by his most Obedient & Dutiful Subjects Colnaghi, Son & Co" To l., in fine italic capitals: "Proof." *B.M.; C.*

III. The script lettering strengthened and made thick and thin; the open lettering filled in with lines. *Sale at Sotheby's, May 29, 1906.*

317. LLOYD, BARTHOLOMEW, D.D.

After H. O'Neill.

Born 1772, died 1837. Professor of mathematics, Greek, and philosophy. Provost of Trinity College, Dublin, 1831-37. President of the Royal Irish Academy, 1835.

Nearly to knees, sitting, dir. towards l., looking f.; bands, black robe; l. arm resting on arm of chair, ring on little finger; curtain in background to r. 11 $\frac{7}{8}$ by 9 $\frac{5}{8}$.

I. In fine upright upper and lower lettering: "Engraved by C. Turner, A.R.A." In light open upright capitals: "Bartholomew Lloyd, D.D." In fine script: "Late Provost of Trinity College Dublin: & President of the Royal Irish Academy." In fine upper and lower italics: "London, Published August 20, 1838, for the Proprietor, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

II. Painter's name added under lower l. corner of subject, in fine upright upper and lower lettering: "Drawn by H. O'Neill, Esq. R.A.H.A." *C.*

CATALOGUE OF PORTRAITS

318. LLOYD, GEORGE.

After D. Orme.

Nearly w.l., sitting, dir. slightly r., looking f.; white neckerchief, frill, light waistcoat, dark coat and breeches, seal hanging from fob; r. arm on arm of chair, l. elbow on book lettered "Coke on Little," on table to r. on which lie papers, ink-bottle and pen; shelves of books and curtain in background.

17 $\frac{1}{4}$ by 13 $\frac{7}{8}$.

In fine script lettering: "D. Orme, pinx^t Painter & Eng^r to His Majesty &c. &c. Turner sculp^t" In light open upright capitals: "George Lloyd Esq^r" In light open upright upper and lower: "Barrister at Law," In fine script: "From the original Picture presented to him by the Subscribers." In fine upper and lower italics: "Manchester Published by M^r Orme, 1803." *B.M.*

319. LOCKWOOD, WILLIAM.

After T. Hartley.

Nearly to the knees, sitting, dir. very slightly r., facing f.; plain dark dress; r. hand on arm of chair, ring on little finger, l. hand placed within waistcoat.

12 $\frac{3}{8}$ by 9 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by T. Hartley, Esq^r Engraved by C. Turner, A.R.A." In fine script: "William Lockwood, Esq^{re} Easingwold. Aged 58." In fine upper and lower italics: "York, Published December 21st 1836, by M^r H. Sotheran, Bookseller, N^o 44, Coney Street." *B.M.*

320. LOGIER, JOHANN BERNHARD.

After J. Lonsdale.

Born 1780, died 1846; musician. "Invented the 'chiroplast,' an apparatus to facilitate the position of the hands on the pianoforte." Published an account of his new system in 1818, and about the same time a number of adverse criticisms of the system appeared. Organist at Westport Church, Ireland, and died in Dublin.

Nearly w.l., sitting, dir. f., facing towards l.; rough hair, slight whiskers, plain dress, ribbed stockings, seals hanging from fob; l. hand on leg, r. arm on sheet of music on table to l. on which is an inkstand, paper in r. hand; fluted pillar and curtain to r.

16 $\frac{1}{8}$ by 12 $\frac{7}{8}$.

Before any inscription. *Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by J. Lonsdale. Engraved by C. Turner." In fine script: "Presented to J. B. Logier Esq^r [*J. B. Logier Esq^r* in light open upright capitals] by the Professors who have adopted his System of Musical Education in testimony of their personal esteem and high sense of the advantages he has conferred on the Art." In fine upper and lower italics: "London, Published July 20. 1819, by J. Green, 33 Soho Square." *B.M.; G.*

321. LOMAX, RICHARD GRIMSHAW.

After Mrs. Charles Pearson.

Of Clayton Hall; died 1837.

Nearly to knees, sitting, dir. towards l., looking f.; plain dress, two lower buttons of waistcoat unfastened, arms on arms of chair, r. hand holding walking stick between knees, seal hanging from fob; curtain in background.

12 $\frac{1}{8}$ by 9 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by M^{rs} Charles Pearson. Engraved by C. Turner, A.R.A." In light open upright capitals: "Richard Grimshaw Lomax, Esq^{re}" In fine upper and lower italics: "London, Published Sept^r. 1 1837, by M^r Turner, 50 Warren St Fitzroy Square." *B.M.*

322. LONDONDERRY, ROBERT STEWART, 2ND MARQUESS OF.

After Sir T. Lawrence.

Born 1769, died 1822; eminent statesman; well known as Viscount Castlereagh; Foreign Secretary at the time of his death; died by his own hand; buried in Westminster Abbey.

CHARLES TURNER, A.R.A.

W.L., standing, dir. towards f., facing towards l.; robes of the Garter, collar and George; r. arm by his side, l. hand touching plumed hat on high table to r.; colonnade and building in distance to l. A line-engraved border surrounds the subject.

25 $\frac{1}{8}$ by 16 $\frac{7}{8}$.

Three trial proofs of head portion only. *C.*

Engraver's proof, unfinished. *Mr. S. S. Savery.*

Before any inscription, and before the line-engraved border. *V. and A.*

The border added, but before any inscription. *V. and A.*

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, Painter in Ordinary to His Majesty, and President of the Royal Academy, &c. &c. &c. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine upper and lower italics under centre of subject: "London, Published Nov^r 1st 1822, by C. Turner 50, Warren Street, Fitzroy Square." *Sale at Sotheby's, April 10, 1905.*

II. In fine upright upper and lower lettering: "Painted by Sir T. Lawrence, Principal Painter in Ordinary to His Majesty, and President of the Royal Academy, &c. &c. &c. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine upper and lower italics under centre of subject: "London, Published Sept^r 1st 1823, by C. Turner 50, Warren Street, Fitzroy Square." In fine script: "To the King's Most Excellent Majesty," In light open italic capitals: "This Print of the late Marquess of Londonderry," In fine script: "Is, with his Gracious Permission, humbly Dedicated by His Majesty's most dutiful Subject & Servant, C. Turner." *C.; Mr. S. S. Savery.*

III. The lettering of title and dedication strengthened and made thick and thin. *B.M. (a cut impression).*

323. LONDONDERRY, ROBERT STEWART, 2ND MARQUESS OF.

After Sir T. Lawrence.

Nearly to knees, standing, dir. and facing f.; dark coat fastened by one button, star, seals hanging from fob; r. arm by his side, l. hand holding paper and placed on table to r.; curtain and fluted pillar in background. Arms in centre of inscription space, motto: "Honi Soit Qui Mal Y Pense." 17 $\frac{1}{4}$ by 13 $\frac{3}{4}$.

Engraver's proof, not quite finished. Before any inscription. *Mr. E. Layton.*

Before any inscription. *Mr. H. S. Theobald, K.C.*

I. Before the arms. In fine upright upper and lower lettering: "Painted by Tho^s Lawrence, Esq^r R.A. Principal Painter in Ordinary to His Majesty. Engraved by Charles Turner, Warren Street, Fitzroy Square." At foot of plate, in fine italic capitals: "London," In fine italic upper and lower lettering: "Published Sep^r 26. 1814, by the Proprietor, Cha^s Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.; V. and A.*

II. The arms and motto added. With additional inscription in fine script lettering: "The Lord Viscount Castlereagh, K.G. His Majesty's [these last two words in light open italic capitals] Principal Secretary of State for Foreign Affairs" *B.M.; Mr. H. P. Horne.*

III. The script lettering and open italic capitals slightly strengthened, making them thick and thin. *C.*

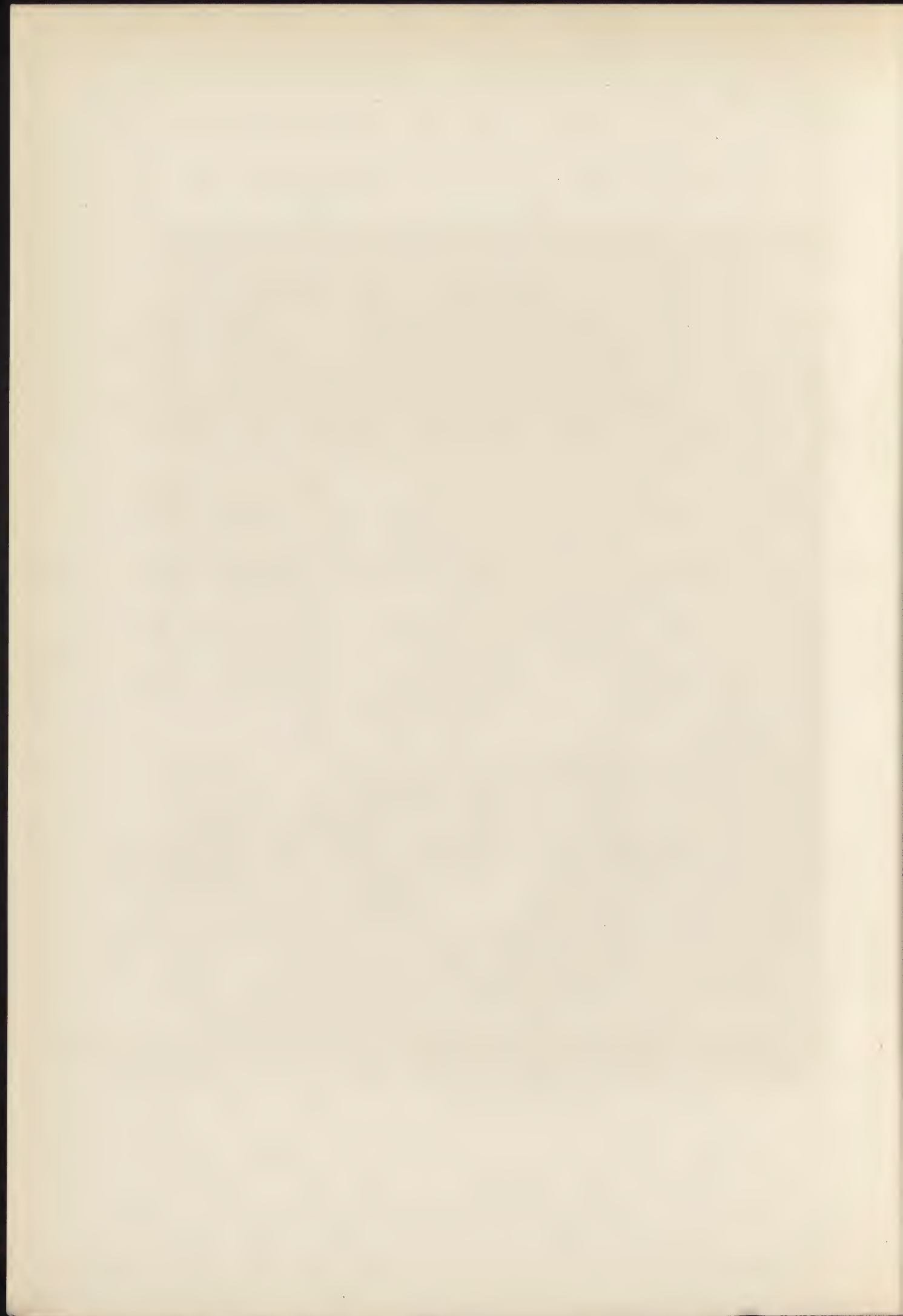
IV. The line of publication erased; instead, in fine italic upper and lower lettering: "London Published by W. Sams Book & Printseller to the Royal Family 1 St James's St opposite the Palace." [the words *London* and *W. Sams* in italic capitals]. *Mr. J. S. Earle.*

A chalk drawing of this portrait, by Charles Turner, is in the British Museum.

FOX AND CUBS

1807

AFTER BENNET







CATALOGUE OF PORTRAITS

324. LONG, ROBERT BALLARD.

After W. Fowler.

Born 1771, died 1825; general. Took part in the Peninsular War, 1808-11.

To waist, dir. r., facing towards f.; white hair, uniform, fur cloak across l. shoulder.

10 $\frac{3}{4}$ by 8 $\frac{1}{2}$.

Before any inscription. *C.*

In fine upright upper and lower lettering: "W. Fowler, Memoriter, Pinxit. C. Turner, Sculpsit, Engraver in Ordinary to His Majesty." In light open upright capitals: "Leiu^t [sic] Gen^l R. B. Long." In fine upper and lower italics: "London, Published Nov^r 1st 1827, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

325. LONSDALE, SIR CHARLES.

W. L., standing, dir. and facing l.; dark curly hair, plain dark dress, pantaloons, shoes; r. hand within breast of buttoned coat, l. arm by his side, hand holding roll; circular table to r. with writing materials, chair behind him, shelves of books in background to l.

24 $\frac{3}{8}$ by 16 $\frac{7}{8}$.

Before any inscription. *B.M.*

In fine upright upper and lower lettering under centre of subject: "Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In fine upper and lower italics at foot of plate: "London, Published June 1, 1830, by C. Turner, 50, Warren Street, Fitzroy Square." *C.*

326. LONSDALE, JAMES.

After J. Lonsdale.

Born 1777, died 1839; portrait-painter in ordinary to Queen Caroline.

To waist, dir. r., looking f.; curly hair, head becoming bald; plain dark buttoned coat.

9 $\frac{7}{8}$ by 8 $\frac{1}{4}$.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering under centre of subject: "Engraved by C. Turner A.R.A." In light open upright capitals: "James Lonsdale, Esq^{re}" In fine upper and lower italics: "Published Dec^r 8. 1830, by M^r Turner, 50, Warren Street, Fitzroy Square, and Mess^{rs} Colnaghi, Son & C^o Pall Mall East." To r., in fine italics: "Proof" *B.M.*; *C.; Mr. H. W. Bruton.*

327. LONSDALE, WILLIAM LOWTHER, 1ST EARL OF.

After Sir T. Lawrence.

Born 1757, died 1844. Succeeded as 2nd Viscount Lowther 1802; created Earl of Lonsdale 1807; patron of Wordsworth.

Nearly w. l., sitting, dir. f., facing towards r.; plain dark dress, sash under coat; r. arm on arm of chair, l. elbow on table to r. on which lie papers; column behind table, curtain in background.

17 $\frac{1}{8}$ by 13 $\frac{7}{8}$.

Engraver's proof with rough edge at bottom. *Mr. J. Charrington.*

Early masked proof. *B.M.*

Before any inscription. *C.*

328. LOUIS XVIII.

After F. Huet Villiers.

Born at Versailles 1755, died, leaving no issue, 1824. Entered Paris and took possession of the French throne, May, 1814: obliged to flee, March, 1815; returned July 8, in the same year.

CHARLES TURNER, A.R.A.

To waist, sitting, dir. very slightly l., looking f.; plain dark buttoned coat—two rows of buttons, star on l. breast. Curtain and pillar in background. The subject is surrounded by a frame engraved in line. Arms in centre of inscription space. $9\frac{1}{8}$ by $6\frac{1}{2}$.

I. In upper and lower italics: "Painted by Huet Villiers. Engraved by Charles Turner." In open upright thick and thin capitals: "Louis XVIII," In open thick and thin gothic: "Roi de France et de Navarre" In thick and thin script: "Ne a Versailles le 17 Novembre 1755" In small upper and lower italics: "London: Pub^d Jan^y 1. 1812, by Mess^{rs} Colnaghi, Printsellers, Cockspur Str^t Haymarket." To r. in open italic capitals: "Proof" *B.M.*

II. The word proof erased. *C.*

329. LOWTEN, THOMAS.

After T. Phillips.

Born 1747, died, 1814. Solicitor; clerk of the Nisi Prius court of King's Bench; deputy clerk of the pipe. Died in the Inner Temple, London.

Nearly to knees, standing, dir. f., facing towards l.; frill, black gown over plain dark dress, seal hanging from fob; r. thumb placed within waistcoat, l. fingers touching table before him on which are bundles of papers and a book; curtain in background to r., ornamental doorway to l. $16\frac{1}{4}$ by 13.

Masked proof, fine impression. *Note by Mr. J. Charrington.*

In fine upper and lower italic lettering: "T. Phillips Esq^r R.A. pinxt C. Turner sculp^t" In fine script: "Thomas Lowten Esq^r" In fine upper and lower italics: "London Published Nov^r 4. 1808, by R. Cribb & Son, 288 Holborn." *B.M.; C.; Mr. H. W. Bruton.*

330. LUNDIE, REV. ROBERT.

After Wm. Shiels.

To waist, dir. and facing very slightly l., looking f.; white neckerchief, plain dark buttoned coat; curtain in upper l. corner. $10\frac{7}{8}$ by $8\frac{3}{4}$.

Before any inscription. *C.*

In fine upright upper and lower lettering: "Painted by W^m Shiels. Engraved by C. Turner, A.R.A." In light open upright capitals: "The Rev^d Robert Lundie." In fine upright upper and lower: "Kelso, Published July 26, 1832, by W^m Shiels, S.A." To r., in fine italics: "Proof" *C.*

331. M^cADAM, JOHN LOUDON.

Born 1756, died 1836; improver of roads by the use of broken stone; his system now in universal use, and the term "macadamize" in reference to roads is everywhere known.

To waist, dir. l., facing towards f.; rough hair, frill, plain dark coat. $10\frac{1}{2}$ by $8\frac{3}{4}$.

I. In fine italic upper and lower lettering at foot of plate: "London, Published Sep^r 20, 1825 by Mess^{rs} Colnaghi & C^o Pall Mall, East." *B.M.; C.*

II. With additional inscription. In fine italics under centre of subject: "Engraved by Charles Turner" In light open upright capitals: "John Loudon M^cAdam, Esq^r" To r. in fine italics: "Proof" *B.M.*

III. The lettering of title line very slightly strengthened, making it thick and thin. The word *Proof* erased. *C.; Mr J. S. Earle.*

332. MACDONELL, ALEXANDER.

After Sir M. A. Shee.

Born 1762, died 1840. His reminiscences, by W. J. Macdonell, were published at Toronto in 1888.

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Nearly to knees, sitting, dir. towards l., looking f.; bands, robes, cross suspended from neck; arms resting on arms of chair, r. hand holding book on knee, forefinger between leaves; table to l. on which are books and a drawing of a church; curtain in background to r. 12 by 9 $\frac{1}{4}$.

In fine upright upper and lower lettering: "Painted by M. A. Shee Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "The R^t Rev^d Alex^r Macdonell, Catholic Bishop of Upper Canada." In fine upper and lower italics: "London, Pub^d Aug^t 1. 1825, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.; C.*

333. M^cGRATH, REV. HENRY WALTER.
Rector of Kersal Moore, Manchester; died 1884.

After Jas. Lonsdale.

To knees, sitting, with r. knee crossed over l., dir. towards f., facing slightly r.; dark hair, bands, black gown; r. hand in lap, l. arm on table to r., l. hand holding book with finger between leaves; curtain in upper l. corner. 11 $\frac{7}{8}$ by 9 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by James Lonsdale Esq^{re} Engraved by C. Turner, A.R.A." In light open upright capitals: "The Rev^d Henry W. M^cGrath, B.A." In fine upper and lower italics: "London, Published June 14, 1835, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

334. M^cKENNY, THOMAS.
Lord Mayor of Dublin 1818-19.

After Thos. C. Thompson.

To knees, standing, dir. r., looking f.; lace frill and ruffs, flowered waistcoat, civic robes and chain; r. arm holding up robe, long wand in l. hand; sword and mace on table to r.; curtain in background to l. 16 by 13.

In fine upright upper and lower lettering: "Painted by Tho^s C. Thompson. Henrietta St Cavendish Square. Engraved by C. Turner." In fine script: "The Right Hon^{ble} Thomas M^cKenny, Lord Mayor of Dublin. A.D. 1818." In fine upper and lower italics: "London, Published July 1st 1820, by T. C. Thompson; & James del Vecchio, Dublin." To r., in fine scratched italics: "Proof." *B.M.; C.*

335. MACKENZIE, REV. ALEXANDER.

After V. Johnson.

Nearly w. l., sitting, dir. towards r., facing towards f.; white hair, bands, black robe; r. arm on arm of chair, l. hand on table to r. on which are inkstand and letter; curtain and shelves of books in background. 17 $\frac{5}{8}$ by 13 $\frac{7}{8}$.

Engraver's proof; inscription space not quite cleared. *Truman Sale, April 27, 1906.*

In fine upright upper and lower lettering: "V. Johnson Pinx^t Sheffield. C. Turner Sculp^t London." In light open upright capitals: "The Rev^d Alexander Mackenzie A.M." In fine script: "Curate of St Pauls Sheffield, & Chaplain to the Earl of Eglintoun." In fine upper and lower italics: "Sheffield Published Feb^y 12. 1818, by M^r Johnson, 49, Norfolk Street." *B.M.; C.*

336. MACKINTOSH, SIR JAMES, M.P.

After Barlow.

Born 1765, died 1832; orator, lawyer, and writer. Recorder of Bombay; Rector of Glasgow University. Published a number of historical and other works. Died in Langham Place, London.

A sculptured bust, resting on a slab, dir. f., facing very slightly r. The bust and slab engraved in mezzotint, the remainder of the plate left white. Plate size 11 $\frac{1}{4}$ by 8 $\frac{7}{8}$.

Before any inscription. *B.M.*

CHARLES TURNER, A.R.A.

337. McLEAN, ARCHIBALD.

After Geo. Watson.

Born 1733, died 1812; a printer and bookseller who, in 1768, became a Baptist minister; published several theological works.

To waist, in a square frame of mezzotint, dir. and facing towards f.; light hair, plain black coat; arms resting on table before him, l. hand holding book, forefinger between leaves; r. hand holding spectacles; two large books by his r. elbow; curtain in background. Including frame, 13 $\frac{1}{8}$ by 10 $\frac{7}{8}$.

In fine upper and lower italic lettering: "Painted by Geo. Watson Esq^r Engraved by C. Turner." In light open upright capitals: "M^r Archibald McLean," In fine script: "One of the Pastors of the Babtist [*sic*] Church at Edinburgh." In fine upper and lower italics: "Edinburgh Published Jan^y 2. 1809, by John Steell, N^o 2, Low Terrace." *B.M.*

338. McMAHON, SIR JOHN.

After T. Lawrence.

Born 1754, died 1817. M.P. for Aldborough, Suffolk; private secretary and keeper of the Privy Purse to George IV when Prince Regent; died at Bath a few weeks after he had been created a baronet.

Nearly to knees, sitting; directed and facing f.; white neckerchief, dark double-breasted buttoned coat; arms resting on arms of chair, r. hand holding letter; curtain in background. 14 $\frac{5}{8}$ by 11 $\frac{3}{8}$.

Before any inscription. *C.*

I. In fine upright upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine upper and lower italics at foot of plate: "London, Published Feb^y 16 1815, for the Proprietor, by C. Turner, 50, Warren St Fitzroy Square." *Sale at Sotheby's, April 10, 1905.*

II. With additional inscription, in fine script lettering: "The Right Hon^{ble} John McMahon &c. &c. &c. Engraved by Permission from a Picture in the Possession of H.R.H. the Prince Regent." *B.M.; Mr. E. Layton.*

339. McMILLAN, BUCHANAN.

After W. Haines.

To waist, sitting, dir. towards r., looking f.; plain dark coat fastened by three upper buttons. 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by W. Haines Engraved by C. Turner, A.R.A." In light open upright capitals: "Buchanan McMillan, Esq^{re}." In fine upper and lower italics: "London, Published February 26, 1833, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

340. MACQUEEN, THOMAS POTTER.

After James Ramsay.

W. L., standing in foreground of an open landscape, dir. f., facing towards l.; yeomanry uniform, hat under l. arm, r. hand holding bridle of white horse which stands on his r.

10 $\frac{7}{8}$ by 8 $\frac{1}{2}$.

Engraved on copper.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *C.*

In fine upper and lower italic lettering: "James Ramsay, Esq^r Pinx^t C. Turner, sculp^t" In open upright slightly thick and thin capitals: "Tho^s Potter Macqueen, Esq^r M.P." In fine script: "L^t Colⁿ of the Bedfordshire Yeomanry Cavalry." *B.M.; Mr. H. W. Bruton.*

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341. MADDOCK, JOHN FINCHETT.

After William Jones.

To waist, dir. and facing towards f.; black neckerchief, dark buttoned coat, reading glass suspended by ribbon from neck.

10 $\frac{3}{8}$ by 8 $\frac{1}{4}$.

I. In fine upright upper and lower lettering: "Painted by William Jones, Esq. Engraved by C. Turner, A.R.A." In light open upright capitals: "John Finchett Maddock, Esq^{re} M.P." In fine script: "And Town Clerk of his Native City of Chester, A.D. 1832." In fine upper and lower italics: "Chester: Sep^r 1, 1834, Published for G. Harding." To l., in fine italics: "Proof" *B.M.; C.; Mr. H. W. Bruton.*

II. The open upright capitals and script lettering strengthened and made thick and thin. The word *Proof* erased. *B.M.; C.*

342. MADOCKS, WILLIAM ALEXANDER.

After J. Ramsay.

Born 1774, died 1828. Philanthropist. Among other public works, founded the town of Tremadoc on land reclaimed from the sea. M.P. for Boston, 1802-20.

To knees, standing, dir. towards r., looking f.; white neckerchief, plain buttoned coat; r. elbow leaning on back of chair to l., l. hand touching paper headed "Plan of Embankment at Tre-Madoc" on table to r. where lie papers and writing materials; fluted pillar and curtain in background, landscape in distance seen through window to r.

14 $\frac{7}{8}$ by 12 $\frac{1}{4}$.

Engraved on copper.

I. In light open upright upper and lower lettering: "Painted by J. Ramsay Engraved by C. Turner" In light open upright capitals: "W. A. Madocks Esq^r" In fine script: "Fellow of All Souls & M.P. for Boston." In light open upright upper and lower: "London, Published June 20. 1812 by M^r J. Ramsay 26 Charles Str^t Cavendish Sq^e."

II. The line of script lettering erased; instead, in fine script: "Fellow of All Souls College Oxford, & M.P. for Boston." *B.M.; C.; Mr. L. B. Mozley.*

According to the C. Turner sale catalogue (lots 528-9) there were two copper plates of this subject, each 20 in. by 14.

343. MAJENDIE, HENRY WILLIAM, D.D.

After Sir W. Beechey.

Born 1754, died 1830. Preceptor to Prince William (William IV); Bishop of Chester, 1800-9; of Bangor, 1809 till his death.

To knees, standing, dir. slightly r., looking f.; short wig, bands, ecclesiastical robes; square cap in r. hand, l. fingers touching book which lies on table to r. upon which sacramental plate is placed.

16 by 12 $\frac{1}{2}$.

Before any inscription. *Sale at Christie's, Feb. 19, 1907.*

I. In fine upright upper and lower lettering: "Painted by Sir W^m Beechey, R.A. Engraved by C. Turner." In fine script: "The Right Rev^d Henry William Majendie, D.D. Lord Bishop of Bangor." In fine upper and lower italics: "London, Pub^d Dec^r 1. 1823, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

II. The script lettering strengthened and made slightly thick and thin. The date "1823." added under *Bangor*. The line of publication erased; instead, in fine upper and lower italics: "London January 6th 1824 Published by Colnaghi & Co Cockspur Street and Cribb and Son Holborn" To r., in fine italics: "Proof" *B.M.; C.*

344. MALDEN, GEORGE, VISCOUNT, AND LADY ELIZABETH CAPEL.

After Sir J. Reynolds.

For Viscount Malden, who became 5th Earl of Essex, *see under Essex*. Lady Elizabeth Capel married John, 3rd Lord Monson, July, 1777, and died his widow, February 23, 1834.

CHARLES TURNER, A.R.A.

W.L.'s. Viscount Malden stands towards l., facing and looking f., wearing Vandyck costume; his l. hand on hip, his r. on end of long cane. His sister sits on r. looking up in his face, wearing light robe, holding a festoon of flowers, and having a basket of flowers on ground beside her. Trees and large urn in background to r., landscape in distance to l. 18 $\frac{3}{8}$ by 14 $\frac{3}{8}$.

Before any inscription. *Sale at Christie's, March 15, 1905.*

In fine upright upper and lower lettering: "Painted by S^r Joshua Reynolds, R.A. Engraved by C. Turner, Warren S^t Fitzroy Square." In fine script: "George Viscount Malden & Lady Eliz: Capel." In fine upper and lower italics: "London, Pub^d July 14. 1817, by C. Turner, Warren S^t Fitzroy Square." *B.M.; G.; Mr. E. Layton; Mr. H. P. Horne; Sir Walter Gilbey.*

345. MALIBRAN, MARIA FELICITA GARCIA (MADAME).

After H. Decaisne.

Celebrated singer. Born at Paris, 1808; came to London, 1817; died at Manchester, 1836. Sister of Manuel Garcia, the teacher of singing and inventor of the laryngoscope, who died in London in 1906, aged 101. The character of Desdemona, which she first played to the Othello of her father, was one of her most successful performances.

Nearly w.l., sitting, dir. f., facing slightly r.; hair falling on l. shoulder, white dress with girdle; l. hand touching harp in lower r. corner, r. elbow on cushion, r. hand raised to neck; two columns in distance to l., curtain and column to r. 12 $\frac{1}{4}$ by 9 $\frac{3}{8}$.

Before any inscription. *B.M.; G.; Mr. H. P. Horne.*

I. Three bordering lines added round subject. In slightly thick and thin script lettering: "Gravé par Ch^s Turner d'après Decaisne." Towards foot of plate, to l.: "Paris, chez Rittner & Goupil, boulevard Montmartre, 12. Peterbourg, chez T. Beggrow." To r.: "Imprimé par Chardon jeune. London, published by M^cCormick, 147, Strand, Ch^s Till, 86, Fleet street." *Dr. J. S. Foulé; Dresden.*

II. With additional inscription. In thick and thin script: "M^{me} Malibran" In upright thick and thin upper and lower: "Rôle de Desdemona (Othello)" [the last word in capitals]. The Paris publication altered to: "Paris, chez Leclère, Boulevard Poissonnière, 29." *Sale at Puttick's, October 27, 1905.*

346. MANCY, WILLIAM.

A director of the East India Company.

Nearly w.l., sitting, dir. f., facing towards r.; powdered hair, white neckerchief, light waistcoat and breeches, dark coat fastened by one button, seals hanging from fob; r. arm over back of chair, back of l. hand on hip; table to r. with books, papers and inkstand. 16 $\frac{7}{8}$ by 13 $\frac{7}{8}$.

Before any inscription. *C.*

347. MANNERS, LADY LOUISA.

After J. Hoppner.

Born 1745, died 1840. Maiden name Tollemache. Married (1764) John Manners, of Grantham Grange, Lincs. Her brother Wilbraham, 6th Earl of Dysart, dying in 1821 without issue, the peerage devolved upon his only surviving sister, Lady Louisa Manners, who became Countess of Dysart in her own right, when seventy-six years of age. Died at Ham House, September 22, 1840.

To knees, standing, dir. towards l., looking f.; straw hat tied under chin, dress with low neck high waist and short sleeves, l. arm by her side, glove on l. hand, r. hand to

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waist, scarf over r. arm; park in distance. An aquatint ground covers the inscription space to within $\frac{3}{8}$ in. of the bottom edge of the plate. $17\frac{3}{8}$ by $13\frac{3}{4}$.

Engraver's proof before the aquatinting on inscription space. In this state the bow touched by r. hand has no ribbon-end by the third and little fingers. *Exhibited by Messrs. Colnaghi & Co., March, 1905; Mr. H. P. Horne.*

I. The ribbon-end added, and the bow modified. In light open upright upper and lower lettering: "Painted by J. Hoppner Esq^r R.A. Engraved by C. Turner." In fine script lettering: "The R^t Hon^{ble} Lady Louisa Manners" In light open italic capitals: "In a Peasants Dress." In fine italic upper and lower lettering: "London, Pub^d Oct^r 19, 1807, by C. Turner, N^o 50 Warren Street, Fitzroy Square." *Mr. H. S. Theobald, K.C.; Mr. E. O. Schneider.*

II. Turner's name and address erased from line of publication, leaving a white patch through the aquatint work. Instead: "R. Cribb N^o 288, Holborn." *B.M.; C.; Mr. E. E. Leggatt.*

III. The plate worn, the aquatint ground over the inscription space very faint. The inscription strengthened and made thick and thin.

348. MANNING, WILLIAM.

After J. Lonsdale.

Born 1763, died 1835. Governor of the Bank of England. As a West India merchant, of Billiter Square, London, he made and lost a considerable fortune. Member of Parliament 1794-1830. Father of Cardinal Manning.

W.L., sitting, dir. towards r., facing slightly l.; lace frill and ruffs, light flowered waistcoat, dark coat and breeches, shoes, buckles; arms on arms of chair, r. hand holding closed book on knee; table to r. on which are writing materials and roll of paper, footstool in foreground to r., curtain to l., pillar behind chair, building of classical architecture in background to r. Arms in centre of inscription space.

$22\frac{5}{8}$ by $14\frac{3}{8}$.

I. Before the arms. In light open upright upper and lower lettering: "Painted by Lonsdale. Engraved by Cha^s Turner." In light open upright capitals: "W. Manning Esq^r M.P." In fine script: "Governor of the Bank of England" In fine small upper and lower italics: "London Published Sep^r 18th 1813 for the Proprietor by C. Turner 50 Warren Str^t Fitzroy Square." *Truman Sale, April 27, 1906.*

II. Arms added. Inscription changed. In open upright slightly thick and thin upper and lower lettering: "Painted by I. Lonsdale Engrav'd by C. Turner" In filled-in italic capitals: "W^m Manning Esq^r M.P." In thick and thin script: "Governor of the Bank of England" In thick and thin upper and lower italics: "London: Pub^d Sep^r 18. 1813, for the Proprietor, by C. Turner, Warren Street, Fitzroy Square." To r., in light open italic capitals: "Proof" *B.M.; C.; Mr. J. Charrington; V. and A.; Mr. E. Layton.*

349. MANSFIELD, SIR JAMES.

After H. Edridge.

Born 1733, died 1821. Solicitor-General 1780-82; Chief Justice of the Common Pleas 1804.

Nearly w.l., sitting, dir. slightly r., looking towards f.; short wig, plain dark dress, overcoat with wide collar; arms on arms of chair, hat in r. hand, walking stick in l.; dog on r. looking up into his face; table behind him to r. on which are books and writing materials; curtain and pillar in background.

11 by $8\frac{3}{4}$.

Before any inscription. *Note by Mr. J. Charrington.*

I. In fine upright upper and lower lettering: "Painted by H. Edridge Esq^r A.R.A. Engraved by C. Turner." In fine upper and lower italics at foot of plate: "London, Published Dec^r 1. 1820, by C. Turner, 50, Warren St^t Fitzroy Square." To r.: "Proof" *Truman Sale, April 27, 1906.*

CHARLES TURNER, A.R.A.

II. Title added in light open upright capitals: "Sir James Mansfield." *B.M.*; *C.*; *Mr. H. W. Bruton.*

III. Line of publication erased; instead, immediately under centre of subject, in fine upper and lower italics: "London Pub^d July 14th 1825, by Z. Sweet, 38, Chancery Lane." *B.M.*

IV. The line of publication of State III erased; instead, in fine upper and lower italics: "London, Published by Charles Sweet [these two words in upright lettering], Carver & Gilder, 117, Chancery Lane, (opposite Serjeant's Inn)." *C.*

MARIE THÉRÈSE CHARLOTTE DE FRANCE. *See* ANGOULÈME.

350. MARJORIBANKS, CHARLES.

After A. Geddes.

Died 1833.

Nearly w.l., sitting, dir. towards f., facing towards l.; dark neckcloth, plain dark dress, stout watch chain; l. arm resting over arm of chair, r. arm leaning on paper on table to l., pencil in r. hand. 15 $\frac{3}{4}$ by 12 $\frac{1}{4}$.

In fine upright upper and lower lettering under centre of subject: "Engraved by C. Turner, A.R.A." In light open upright capitals: "Charles Marjoribanks, Esq^{re} M.P." In fine script: "For the County of Berwick." In fine upper and lower italics: "London, Published for the Proprietor, June 27, 1835, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

351. MARJORIBANKS, SIR JOHN.

After A. Geddes.

Born 1763, died 1833.

Nearly to knees, standing, dir. f., looking slightly l.; white hair, plain dark dress, coat fastened by one button; l. arm by his side, fingers of r. hand on table l.; curtain in background. 16 $\frac{3}{8}$ by 12 $\frac{1}{8}$.

In fine upright upper and lower lettering: "Painted by A. Geddes, Esq^r Engraved by C. Turner, A.R.A." In light open upright capitals: "Sir John Marjoribanks, Bar^t of Lees." In fine script: "In the County of Berwick." In fine upper and lower italics: "London Published for the Proprietor, June 23, 1835, by M^r Turner, 50, Warren Street, Fitzroy Square." *C. (the line of publication very indistinct).*

352. MARLBOROUGH, GEORGE, DUKE OF, AND FAMILY.

After Sir J. Reynolds.

The Duke was born January, 1739; and in 1762 married Caroline, daughter of the 4th Duke of Bedford. They had two sons—George, who succeeded to the dukedom, and Francis; and five daughters—Caroline, Elizabeth, Charlotte, Anne and Amelia, all of whom, except the youngest daughter, Amelia, are represented in the picture. The Duke died in 1817.

The Duke sits towards l., the Duchess stands in the centre, and around them are grouped their six children; three dogs in foreground, statue on pedestal to r. supporting on its r. hand a statuette of Fame; an archway in background through which distant trees are seen. 29 $\frac{5}{8}$ by 26 $\frac{1}{4}$.

Engraved on copper.

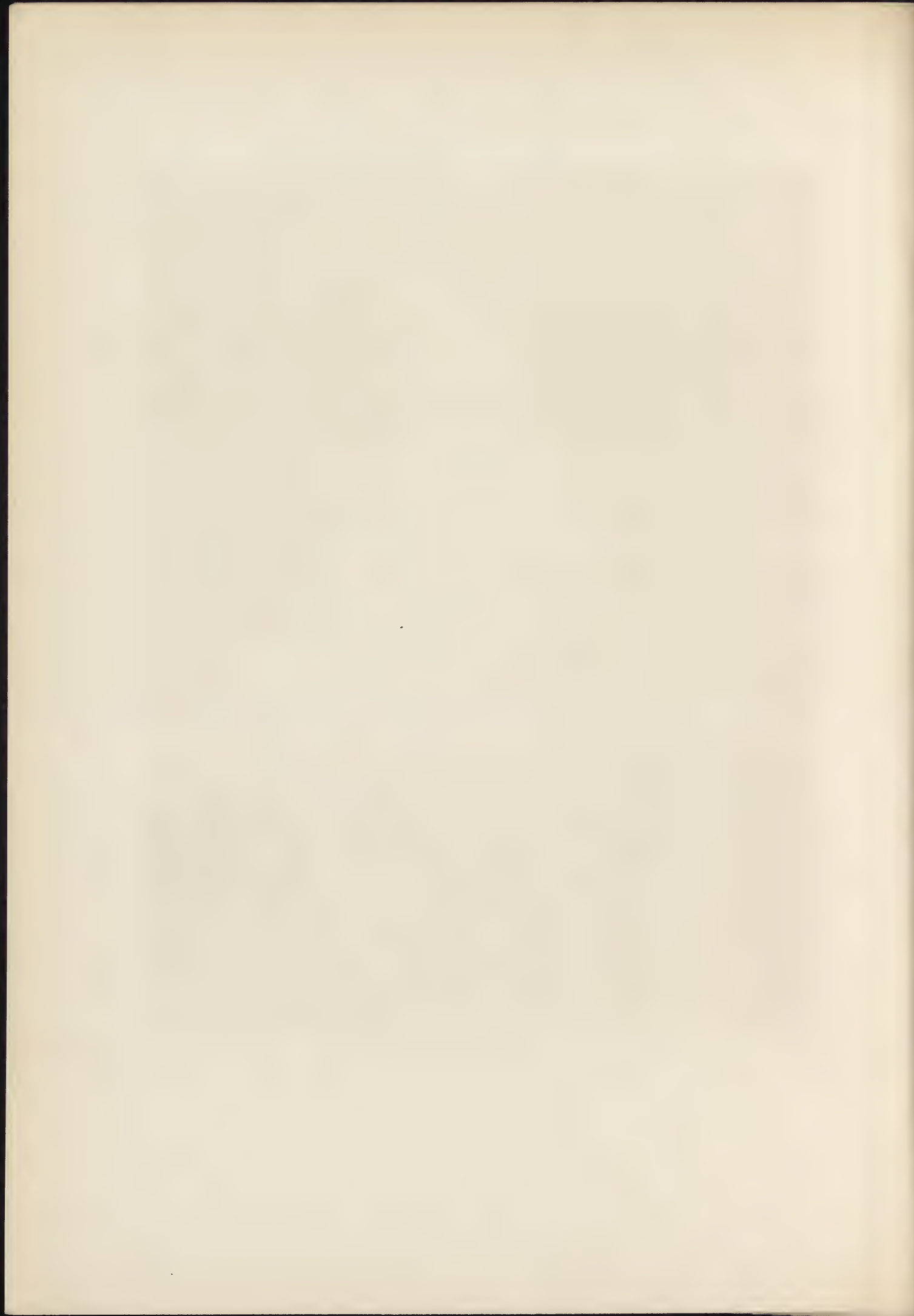
I. In fine upright upper and lower lettering: "Painted by the Late Sir Joshua Reynolds, President of the Royal Academy. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine upper and lower italics: "London, Pub^d Oct^r 24, 1815, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*; *C.*; *Mr. E. Layton.*

II. With additional inscription. In fine upper and lower italics, at intervals immediately under subject: "Lord Blandford. His Grace The D^e of Marl^b Her Grace The D^{ss} of

LE BAISER ENVOYÉ

1807

AFTER GREUZE







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Marlb^h Lady Charlotte Spencer Lord Henry Spencer Lady Ann Spencer Lady Elizabeth Spencer Lady Caroline Spencer" In light open upright capitals: "The Marlborough Family." In fine script, light open gothic, and light italic capitals: "Engraved at Blenheim from the original Painting by permission of His Grace The Duke of Marlborough. To whom this Plate is inscribed by his Grace's obedient humble Servant, C. Turner." To l. in fine italic capitals: "Printed by Lahee." *B.M.*

353. MARLBOROUGH, GEORGE, DUKE OF, AND FAMILY.

After Sir J. Reynolds.

Similar to preceding.

13 $\frac{7}{8}$ by 12 $\frac{7}{8}$.

Engraved on steel.

Before any inscription. *B.M.*

In fine upright upper and lower: "Painted by Sir Joshua Reynolds. Engraved by C. Turner, A.R.A." In light open upright capitals: "The Marlborough Family." In fine upper and lower italics: "London, Published May 1, 1838, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." *Sale at Sotheby's, March 26, 1907.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints".

354. MARSH, REV. WILLIAM.

After J. G. Strutt.

Born 1775, died 1864. Held a number of livings, and described as an impressive evangelical preacher.

Fully to waist, standing in a pulpit, dir. f., facing towards r.; bands, black gown; r. hand raised, l. hand on open book on cushion before him; curtain and pillars in background. 17 $\frac{1}{2}$ by 13 $\frac{7}{8}$.

Before any inscription. *Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by J. G. Strutt. Engraved by Charles Turner." In fine script: "Rev^d William Marsh, A.M. Vicar of St Peter's, Colchester, Chaplain to the Right Hon^{ble} Lady Barham and the Dowager Countess Ruthven." In fine upper and lower italics: "London Published Nov^r 17. 1818, by J. G Strutt Charlotte St Fitzroy Square." *C.*

Another plate, closely corresponding to the above, and the same size, was engraved in mezzotint by John Young and published by J. G. Strutt, August 8, 1818.

355. MARSHALL, WILLIAM.

After J. Moir.

Born 1748, died 1833. Violinist and composer. In 1821 published "Marshall's Scottish Airs."

Nearly w. l., sitting, dir. towards l., looking f.; plain dress, breeches, light stockings; l. hand holding violin upright on knee, r. hand holding bow across knees; table to l. on which lie books, ink-bottle, pen and music. 17 $\frac{1}{8}$ by 13 $\frac{7}{8}$.

Before any inscription. *B.M.; C.; Mr. E. Layton.*

In fine upright upper and lower lettering: "Painted by John Moir. Engraved by C. Turner." In fine script: "William Marshall Esq^r" In fine upper and lower italics: "London Pub^d Dec^r 1. 1817, by Mess^{rs} Colnaghi & C^o Printsellers, Cockspur Street, Haymarket." *C.*

356. MARTIN, JAMES.

After J. R. Smith

A banker.

To waist, sitting, dir. and facing very slightly r.; dark coat, light waistcoat; reading-

CHARLES TURNER, A.R.A.

glass suspended by black ribbon from neck, seals hanging from pocket high up in waistcoat. 9 $\frac{7}{8}$ by 8 $\frac{3}{8}$.

In fine small upper and lower italics: "Painted by I. R. Smith. Engraved by C. Turner."
In fine script: "James Martin" In fine small upper and lower italics: "London: Pub.
Aug^t 10. 1814, by C. Turner 50, Warren Street Fitzroy Square." *B.M.*; *Mr. H. W. Bruton.*

357. MARTIN, JOHN.

After A. W. Devis.

To waist, standing, dir. towards r., looking f.; rough hair, white neckerchief, frill, dark open coat, hat in l. hand; landscape in distance to r. 10 $\frac{3}{8}$ by 8 $\frac{1}{2}$.

In fine upper and lower italic lettering: "Painted by A. W. Deves, [*sic*] Esq^r Engraved by C. Turner, A.R.A." In fine script: "John Martin." In fine upper and lower italics: "London, Published July 1, 1833, for the Proprietor, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*; *C.*; *Mr. H. W. Bruton.*

358. MARTINEAU, ANN DOROTHY.

After G. Clint.

Second wife of Philip Meadows Martineau; maiden name Elwin.

To waist, dir. and facing f.; white cap, short curls, frill, dark dress; arms crossed rings on third and forefinger of l. hand, bracelet on l. wrist; curtain background. 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Before any inscription. *C.*; *Mr. H. W. Bruton.*

In small fine upright upper and lower lettering: "Painted by G. Clint, Esq^{re} A.R.A. Engraved by C. Turner, A.R.A." In fine small upper and lower italics: "London, Published Dec^r 16, 1833, by C. Turner, Warren Street, Fitzroy Square." *B.M.*

359. MARTINEAU, PHILIP MEADOWS.

After H. W. Pickersgill.

Born 1752, died 1829. Surgeon, of Norwich.

Nearly to knees, sitting, dir. towards r., looking f.; white hair, frill, dark coat fastened by two buttons; arms on arms of chair, l. hand holding spectacles in case on knee; curtain in upper l. corner. 11 $\frac{3}{4}$ by 9 $\frac{1}{8}$.

Before any inscription. *Mr. H. W. Bruton.*

In fine upright capitals: "Painted by Henry W. Pickersgill, Esq. R.A. Engraved by C. Turner, A.R.A. London: "Publish'd May 29th 1841, for the Proprietor, by M^r C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*; *C.*

360. MARY, QUEEN OF SCOTS.

Born 1542, died 1587.

To waist, dir. and looking f.; cap with wide wings edged with lace, lace ruff, dark bodice with row of slashings across bosom, and light diaper patterned portion above; crucifix suspended by ribbon from neck. 21 $\frac{1}{8}$ by 16 $\frac{3}{4}$.

Engraved on copper.

Before any inscription. *B.M.*

In slightly thick and thin script: "Engraved by C. Turner from the original Painting of the same size in the Bodleian Library at Oxford" To r. in fine upper and lower italics: "Proof" *B.M. (cut).*

In "Annals of the Bodleian Library, Oxford," 1890 edition, p. 337, Mr. W. D. Macray says: "A.D. 1838. The well-known portrait of Q. Mary of Scotland, which had been given by Alderman Fletcher in 1806, was cleaned by one S. Collins, on the recommendation of

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Sir D. Wilkie, and a former portrait, which had been painted over, was brought to light, and that which had always passed as the 'vera effigies' of the murdered Queen was (perhaps rather questionably) removed. Fortunately the latter had been engraved; but it remains an open question as to which of the two pictures really represented the Queen whose name it bears."

The portrait now seen is that of a lady in late sixteenth century costume, and beneath it is a copy of the portrait that was removed by the cleaner.

MASK, THE. *See* SPENCER, No. 535.

361. MATHEWS, CHARLES.

After James Lonsdale.

Born 1776, died 1835; actor. Said to have played four hundred different parts. Visited America more than once.

To waist, sitting, dir. f., facing l.; high collar, white neckerchief, r. hand within breast of dark coat, l. hand just seen. $10\frac{1}{2}$ by $8\frac{5}{8}$.

I. In fine upright upper and lower lettering: "Painted by James Lonsdale, Esq^r Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright block-letter capitals: "Mr Mathews." In fine italic upper and lower lettering: "London Publ^d Nov^r 1. 1826, by Paul Colnaghi & Son Pall Mall, East." To r. in fine italics: "Proof" *B.M.; C.; Mr. H. W. Bruton.*

II. The letters of title made thick and thin, a line added along the centre of each. The word *Proof* erased. *Mr. Burdett-Coutts; Mr. L. B. Mozley.*

362. MATHIAS, REV. BENJAMIN WILLIAMS.

After Mrs. Taylor.

Born 1772, died 1841. Published sermons and other theological works.

Nearly w.l., sitting, dir. and facing towards r.; bands, plain black robes; l. knee crossed over r., r. arm placed over back of chair, l. hand on knee; books, papers, pen and ink-bottle on table to r., bookcase in background to r., curtain and pillar to l.

$13\frac{7}{8}$ by $11\frac{5}{8}$.

Before any inscription. *Note by Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by M^{rs} Taylor. Engraved by C. Turner." In light open upright capitals: "The Rev^d B. W. Mathias, A.M." In fine script: "Chaplain of Bethesda & of the Lock Penitentiary Dublin." In fine upper and lower italics: "Published, March 20, 1821 by Allen & Sons, 32, Dane Str^t Dublin, & sold at Mess^{rs} Colnaghi & Sons, Cockspur Str^t London." To r. in fine italics: "Proof." *B.M.*

363. MAVOR, WILLIAM FORDYCE, LL.D.

After Saxon.

Born 1758, died 1837. Schoolmaster at Woodstock. Published many educational works, and was the author of the famous Spelling Book bearing his name, first published in 1801 under the title: "English Spelling Book."

Fully to waist, sitting, dir. and facing slightly to r.; white neckerchief, plain dark dress; r. elbow on arm of chair, hand raised to cheek, l. arm on arm of chair.

$5\frac{1}{4}$ by $4\frac{1}{4}$.

Before any inscription. *C.*

In small fine gothic lettering: "Saxon, pinxt C. Turner, A.R.A. Engraver in Ordinary to His Majesty" In light open upright capitals: "William Mavor, LL.D." In fine upper and lower italics: "London, Published March 1, 1829, for the Proprietor by C. Turner, 50, Warren Street, Fitzroy Square." To l., in fine italics: "Proof" *B.M.; V. and A.*

CHARLES TURNER, A.R.A.

The print lettered as described forms the frontispiece to "Miscellanies" by William Mavor, LL.D. Oxford, 1829.

MAXIMILIAN I. *See* PORTRAITS OF ROYAL PERSONAGES, No. 474.

MAXWELL, SIR JOHN. *See* HAWKING (*After* J. Howe), No. 760.

364. MEEK, RICHARD.

After Cornelius Linsell.

To waist, dir. slightly l., looking f.; white neckerchief, dark double-breasted buttoned coat. Arms in centre of inscription space. 11 $\frac{3}{8}$ by 9 $\frac{7}{8}$.

In light open upright capitals: "Richard Meek Esq^r" In fine script: "Engraved by C Turner from an Original Painting by Cornelius Linsell." In fine upper and lower italics: "Published by Cor. Linsell, Barton near Litchfield." *B.M.*

MEERZA. *See* JIÂFER.

365. MELBOURNE. WILLIAM LAMB, 2ND VISCOUNT.

After Sir George Hayter.

Born 1779, died 1848; statesman. Prime Minister at the time of the accession of Queen Victoria, and acted as adviser to the young monarch. "Universally approved as the political instructor to his young sovereign."

To knees, standing, dir. and facing r.; plain dark dress; l. arm by his side, fingers of r. hand touching papers on table to l. on which lies a despatch box lettered "The Queen" "Lord Melbourne"; curtain to l. 16 $\frac{1}{8}$ by 12 $\frac{1}{2}$.

I. In light open upright capitals: "Painted by Geo. Hayter, Esq. M.A.S.L." In fine italic capitals: "Her Majesty's, Painter of History and Portrait" In light open upright capitals: "Engraved by C. Turner, A.R.A." Immediately under centre of subject in fine upper and lower italics: "London, Published March 25, 1839, at N° 14, Pall Mall East, by Paul & Dominic Colnaghi & Co Print-Publishers & Print-Sellers to Her Majesty." *B.M.; C.*

II. With additional inscription. In light upright open capitals: "To Her Most Gracious Majesty The Queen." In similar italic capitals: "This Portrait Of" In fine script: "The Right Hon^{ble} the Lord Viscount Melbourne," In light open gothic: "First Lord of the Treasury &c. &c." In fine script: "is by Command most respectfully dedicated by Her Majesty's most humble Subjects and Servants, Paul & Dominic Colnaghi & Co" *B.M.; V. and A.*

III. The inscription strengthened and made thick and thin. In the line *is* by Command most respectfully, &c. the *t* of most is not crossed. *B.M.*

366. MELLON, HARRIET.

After Sir W. Beechey.

Harriet Mellon, born 1777?—died 1837; actress. Married Thomas Coutts, the banker, in 1815, and afterwards, in 1827, William, 9th Duke of St. Albans. On January 31, 1805, she gained a success as "Volante" in John Tobin's play "The Honey Moon," in which character she is represented in the print.

To waist, dir. f., facing towards l.; hair dressed close, low-necked dress with short sleeves, high waist, and jewel at bosom; r. forefinger raised as though she were listening. An aquatint border surrounds the subject. 10 $\frac{3}{4}$ by 9.

I. In fine upper and lower italics: "Painted by S^r W^m Beechy [*sic*] R A Engraved by C Turner." In fine script: "Miss Mellon in the Character of Volante in the Honey Moon — It is the Count. Act 2 Scene 3." In fine upper and lower italics: "London Published Jan^y 16 1806" *B.M.; Mr. H. W. Bruton; Mr. Burdett-Coutts.*

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II. The lettering strengthened and made slightly thick and thin. After painter's name, added: "Portrait Painter to the Queen." Line of publication erased; instead: "London, Published Feb^y 1. 1806, by John P. Thompson, G^t Newport Street, Printseller to his Majesty and the Duke & Duchess of York." *B.M.*; *C.*

367. MELVILL, REV. HENRY.

After J. Rand.

Born 1798, died 1871; chaplain at the Tower of London 1840; chaplain to Queen Victoria 1853; canon of St. Paul's 1856.

To knees, sitting, dir. towards f., facing slightly l.; dark hair, bands, black gown; l. hand on knee, r. hand on open book on table to l. $10\frac{3}{4}$ by $8\frac{1}{2}$.

I. In fine upright upper and lower lettering: "Painted by J. Rand, Esq^{re} Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published Oct^r 10, 1835, by James Nisbet & C^o 21, Berner Street, Rivington & C^o St Paul's Churchyard, Henry Leggatt & C^o 85, Cornhill, Paul and Dominic Colnaghi & C^o Pall Mall East, and R. Daniel, Camberwell Green." *C.*

II. With additional inscription. In fine script: "Rev^d Henry Melvill, M.A." To l.: "Proof" To r.: "Printed by Lloyd." *B.M.*

III. The script lettering strengthened and made thick and thin. *C.*

368. MELVILLE. HENRY DUNDAS, 1ST VISCOUNT.

After Sir T. Lawrence.

Born 1742, died 1811; statesman. As Henry Dundas, M.P. for Midlothian; Home Secretary, President of the Board of Control, First Lord of the Admiralty; created Viscount 1802. In 1806 impeached for malversation, as treasurer of the navy, but acquitted.

To knees, standing, dir. f., facing slightly r.; plain dark dress; r. arm by his side, hand holding paper, l. fingers on paper on cloth-covered table to r. 17 by $13\frac{3}{4}$.

Engraved on copper.

Early masked proof, on which is written in pencil: "Touch'd by Tho^s Lawrence Esq. when in Greek Street." *C.*

I. In fine upper and lower italic lettering: "Painted by Tho^s Lawrence Esq^r R.A. Principal Painter in Ordinary, to his Majesty. Engraved by Cha^s Turner." In same lettering at foot of plate: "London, Pub: Dec^r 1. 1810. by C. Turner. N^o 50. Warren Street, Fitzroy Square. M^r Colnaghi. Cockspur Street, Hay Market, M^r Molteno, Pall Mall, & M^r Hatton, Princes Street, Edinburgh" *C.*; *V. and A.*

II. With additional inscription. In light open upright capitals: "Henry Viscount Melville." In fine script: "From the original Picture in the possession of the Earl of Aberdeen To whom this Print is with permission respectfully Dedicated by His Lordships most ob^t & h^{ble} Serv^t C. Turner." From *M^r Hatton to Edinburgh* erased from end of line of publication; instead: "may be had of Mess^{rs} Steell, Hatton. and Marnock, Printsellers, Edinburgh." To l., in fine italics: "Proof" *Truman Sale, April 27, 1906.*

III. A horizontal line-tint ruled over the inscription space. *B.M.*; *Mr. H. S. Theobald, K.C.*

IV. The lettering *Henry Viscount Melville* strengthened and made thick and thin. The word *Proof* partially erased.

369. MELVILLE. ROBERT SAUNDERS DUNDAS, 2ND VISCOUNT.

After Sir T. Lawrence.

Born 1771, died 1851; statesman. M.P. successively for Hastings, Rye, and Midlothian. Secretary for Ireland 1809; First Lord of the Admiralty 1812-27.

CHARLES TURNER, A.R.A.

To knees, sitting, dir. slightly r., facing towards l.; white neckerchief and frill, buttoned coat edged with fur, star; l. hand in lap; cloak thrown loosely across r. shoulder; curtain in background. 12 by 9 $\frac{1}{4}$.

Engraved on steel.

Before any inscription. *G.*; *Mr. E. Layton.*

I. In fine upper and lower italic lettering at foot of plate: "London, Published August 20th 1827, by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M.*; *Mr. E. Layton.*

II. With additional inscription. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "The Right Honorable Robert Viscount Melville, K.T. First Lord Commissioner of the Admiralty, &c. &c. &c." To l., in fine italics: "Proof" *Mr. H. W. Bruton.*

III. The word *Proof* erased. The line of publication erased, and re-engraved, with "Aug^t 20 1827," for *August 20th 1827*, *B.M.*

IV. The script lettering strengthened and made thick and thin.

370. MELVILLE, MISS.

After T. Phillips.

Nearly to knees, dir. f., looking upwards; short hair, light-coloured dress with low neck and short sleeves, band round waist; hands holding wide music book from which she sings; sheets of music and trumpet on balcony before her, curtain and organ pipes in background, Cupid on clouds in upper r. corner. 14 by 11.

An early masked impression, touched with Chinese white. *B.M.*

I. In fine upper and lower italics: "Painted by Tho^s Phillips Esq^r R.A. Engraved by C. Turner." In light open upright capitals: "Miss Melville." In fine upper and lower italics: "London, Published Jan^y 1. 1810 by C. Turner, N^o 50, Warren Street, Fitzroy Square." *Sale at Puttick and Simpson's, Feb. 9, 1906.*

II. The lettering strengthened and made slightly thick and thin, the letters of title partly filled in. *G.*; *Mr. H. W. Bruton.*

371. MENDS, REV. HERBERT.

After J. Ball.

Born 1755, died 1819; dissenting minister at Sherborne and Plymouth.

To waist, dir. slightly l., looking f.; white hair, bands, black gown over plain dark coat. 11 $\frac{7}{8}$ by 9 $\frac{3}{8}$.

In fine upright upper and lower lettering: "Painted by J. Ball. Engraved by C. Turner." In fine script: "Rev^d Herbert Mends, late Minister of the Batter Street Chapel, Plymouth." In fine upper and lower italics: "Plymouth, Published Oct^r 24. 1819, by Mess^{rs} Nettleton, Booksellers." *B.M.*; *G.*; *Mr. H. W. Bruton.*

372. MILLER, WILLIAM.

After Sharpe.

Born 1795, died 1861; general in the Peruvian Army. Went to La Plata and distinguished himself in Chili and Peru. His "Memoirs" were published in 1829.

W.L., standing, dir. f., facing towards r.; cocked hat, uniform, military cloak; telescope in r. hand, l. hand on hilt of sword; horses and hilly landscape in distance. 6 $\frac{1}{8}$ by 4 $\frac{7}{8}$.

Engraved on steel.

Before any inscription. *Mr. S. S. Savery.*

I. In fine upright upper and lower lettering: "Sharpe pinxt C. Turner sculp^t" In

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light open upright capitals: "Miller." In fine upper and lower italics: "London, Published 1829 by Longman & Co." *B.M.*

II. The width of subject reduced to $4\frac{5}{8}$ in. The title *Miller* erased; instead, in light open upright capitals: "General Miller." To l., in fine italics: "Proof" *Frontispiece to Vol. I "Memoirs of General Miller" by John Miller, London, 1829. 2nd edition.*

III. Line of publication erased. Instead, in fine upper and lower italics: "Londres, Publicado 1829, por Longman y C^{ta}" *C.*

The frontispiece to Vol. II of the "Memoirs of General Miller" is a portrait of Don Bernardo O'Higgins, *q.v.*

373. MINTO, GILBERT ELLIOT, 1ST EARL OF. *After George Chinnery.*
Born 1751, died 1814. Minister Plenipotentiary at Vienna 1799; Governor-General of India 1807-13. Created Baron Minto 1798; Earl Minto 1813.

W.L., standing, dir. towards f., facing towards r.; hair powdered, court dress, robe; r. hand holding up robe, l. hand touching map "Java 1811" on table to r., sculptured group behind; maps on ground to l., balustrade and curtain in background, oriental landscape in distance to l. Crest and coronet in centre of inscription space, motto: "Non Eget Arcu". $24\frac{1}{8}$ by $14\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by George Chinnery. Engraved by C. Turner." In fine script: "Gilbert, Earl of Minto." In fine upper and lower italics: "London, Published June 24. 1815, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

374. MOIRA, FRANCIS RAWDON-HASTINGS, EARL OF.

After Jas. Ramsay.

Born 1754, died 1826. Created Baron Rawdon 1783; succeeded as 2nd Earl of Moira 1793; created Marquess of Hastings 1816. Commander-in-Chief of the forces in India 1812-23; Governor-General of Bengal 1823; died at sea.

Nearly to knees, sitting in carved armchair ornamented with globes and compasses, dir. and facing towards r.; frill, plain coat with two rows of buttons, masonic emblem suspended by broad ribbon from neck, masonic apron; r. elbow on arm of chair, l. hand turning over a leaf of open book on stand on table to r.; fluted pillars to r., curtain overhead. $17\frac{5}{8}$ by $13\frac{7}{8}$.

I. In fine upper and lower italic lettering: "Painted by Ja^s Ramsay Engraved by C. Turner" In light open italic capitals: "To His Royal Highness The Prince Regent," In fine script: "This Print of the Earl of Moira [the last three words in light open upright capitals] as acting Grand Master of the Society of Free & Accepted Masons, is with permission most respectfully Dedicated by his most obedient and humble Servant, Ja^s Ramsay" In upper and lower italics: "London, Published May 31, 1811 by M^r Ramsay, N^o 26, Charles Street Cavendish Square, Mess^{rs} Colnaghi & C^o Cockspur Street, Hay Market, & M^r Molteno, Pall Mall." *C.*

II. The inscription strengthened and made thick and thin. *B.M.*

375. MOLYNEUX, MRS., AND CHILD.

After C. Osborne.

W.L., sitting on a sofa, dir. and facing towards f.; high headdress with three ostrich feathers, earrings, necklace, dark dress with high waist and light muslin sleeves; l. hand in lap, r. hand on shoulder of child who leans against her and reclines with r. foot on sofa; the child looks to f. and holds a fan in r. hand; pillars, curtain and shield of arms in background to r., landscape in distance to l. $14\frac{3}{8}$ by 11.

Before any inscription. *B.M.; Mr. H. W. Bruton.*

C. Turner sale catalogue mentions "artist's proofs," and "proofs before letters".

CHARLES TURNER, A.R.A.

376. MONCRIEFF-WELLWOOD, SIR HENRY, BART.

After Sir H. Raeburn.

Born 1750, died 1827; Scottish divine. Moderator of the Assembly and D.D. of Glasgow 1785; Chaplain to George III 1783. Succeeded as 8th Baronet 1767.

Nearly w.l., sitting, dir. very slightly l., facing very slightly r.; frill, plain dark dress, black stockings, coat fastened by one button; l. arm on arm of chair, r. hand on book on table to l. on which lie other books. 17 $\frac{1}{8}$ by 13 $\frac{3}{4}$.

I. In fine upper and lower italic lettering: "Painted by Henry Raeburn Esq^r Edinburgh Pub May, 1st 1812, by John Steel, Printseller N^o 2, Lower Terrace, Leith Street. Engraved by C. Turner." In light open upright capitals: "Sir Henry Moncrieff Will-wood Bart" *B.M.; C.*

II. The lettering of title line made thick and thin, and partly filled in. *C.*

377. MONEY, WILLIAM.

After G. Dupont.

Died 1796.

Nearly w.l., sitting, dir. f., facing towards r.; powdered hair, frill, ruffs, coat with large buttons and fastened by one of them, light waistcoat and breeches; seals hanging from fob, back of l. hand on hip, r. arm over back of chair, knees apart; table to r., on which are books, papers and writing materials. Arms in centre of inscription space, motto: "Factis Non Verbis." 16 $\frac{3}{4}$ by 13 $\frac{3}{4}$.

In thick and thin script lettering: "G. Dupont pinx^t C. Turner sculp^t" In filled-in upright capitals: "William Money Esq^r" In thick and thin script: "A Director of the Honorable United East India Company And Elder Brother of the Corporation of Trinity House." In thick and thin upper and lower italics: "London, Published Sept^r 12, 1801, by C Turner, N^o 56 [*sic*] Warren Street, Fitzroy Square." *B.M.*

C. Turner sale catalogue, lot 870, says "in two states."

378. MONTELLANO, DON CARLOS JOSÉ, DUQUE DE.

After H. Grevedon.

This portrait is mentioned in the C. Turner sale catalogue: Lot 434. "Montellano (Don Carlos José, Duque de) three-quarters, after H. Grevedon. Artist's proofs, 2; proofs before letters, 6; proof prints, 9. [plate size] 22 in. by 16."

It must be the portrait catalogued under No. 242, Don Carlos José Gutierrez de los Rios.

379. MONTGOMERY, JAMES.

After J. R. Smith.

Born 1771, died 1854; poet and hymn-writer. "The Wanderer of Switzerland" was published in 1806, "The West Indies" 1809, "The World before the Flood" 1812, "Greenland" 1819. His hymns include: "For ever with the Lord" and "Go to dark Gethsemane."

Fully to waist, sitting, dir. and facing towards r.; white neckerchief, dark buttoned coat, r. hand holding closed book to waist, l. arm on table to r. on which is an inkstand, curtain to l. 10 $\frac{3}{8}$ by 8 $\frac{1}{4}$.

I. In fine upright upper and lower lettering: "Painted by J. R. Smith. Engraved by C. Turner." In fine script: "James Montgomery Esq^r Author of the Wanderer of Switzerland, The West Indies, The World before the Flood, Greenland, &c. &c." In fine upper and lower italics: "Sheffield, Published July 1. 1819, by Mess^{rs} Rodwell & Martin, New Bond Street." To r., in fine upper and lower italics: "Proof" *C.; Mr. H. W. Bruton.*

II. The script lettering strengthened and made thick and thin. The word *Proof* erased. *B.M.; V. and A.*

380. MOODY, JOHN, D.D.

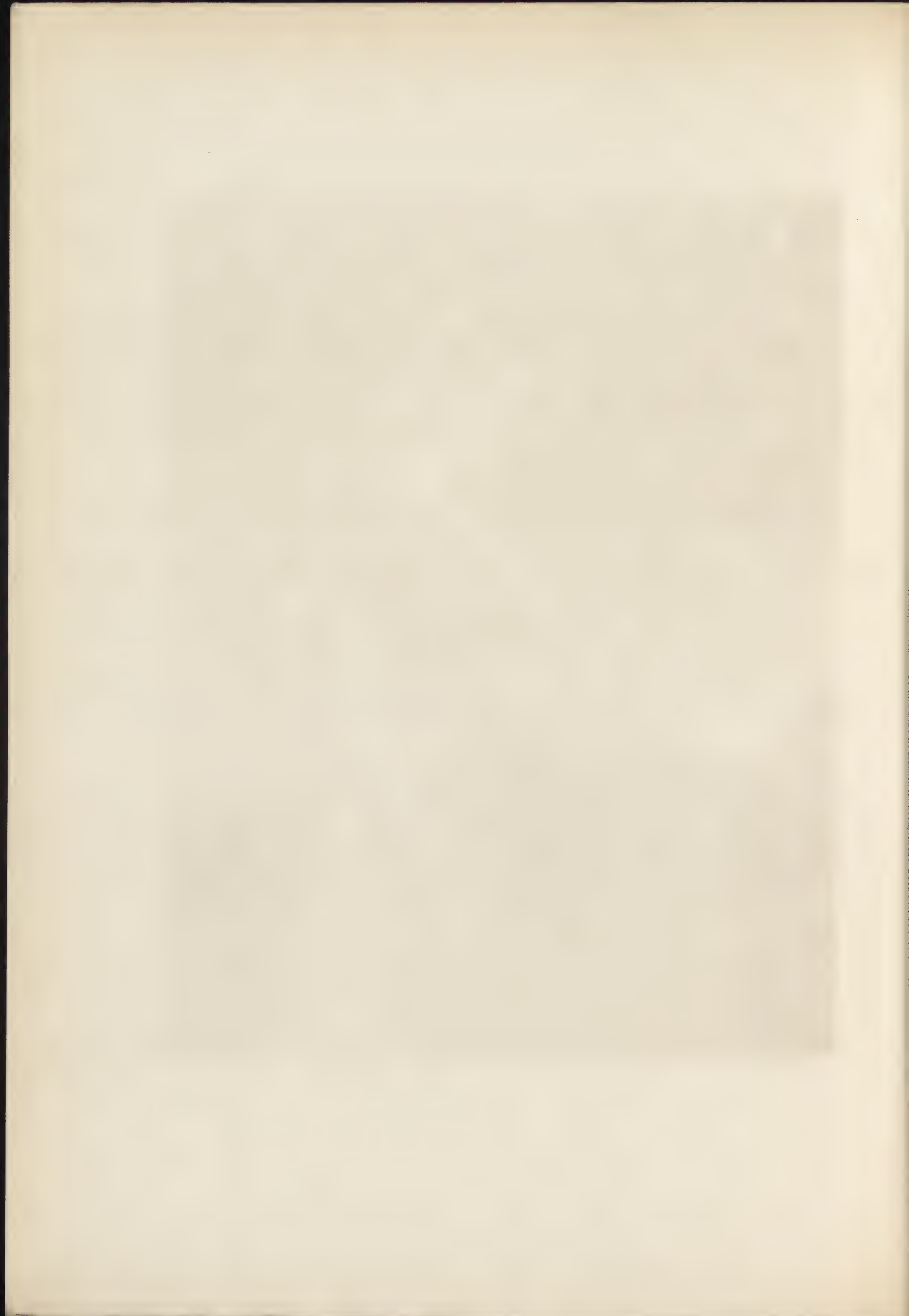
After T. C. Thompson.

Nearly w.l., sitting, dir. very slightly l., looking f.; white hair, bands, black robes; l.

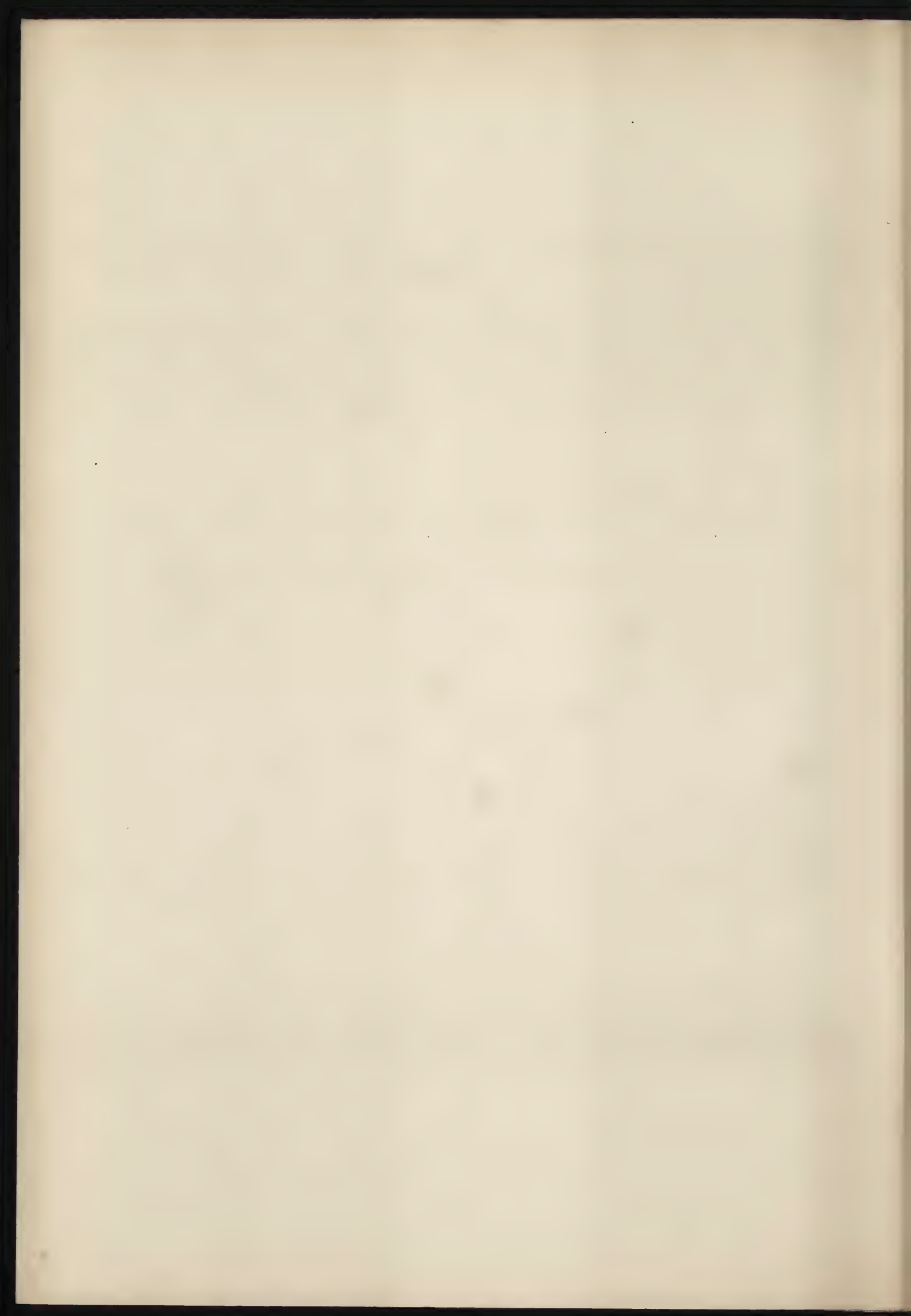
LADY LOUISA MANNERS

1807

AFTER HOPPNER







CATALOGUE OF PORTRAITS

hand on knee, r. arm resting on books on table to l.; curtain and pillar in background, sky in upper l. corner. 15 $\frac{7}{8}$ by 11 $\frac{3}{4}$.

Before any inscription. *C.*

In fine upper and lower italic lettering: "Painted by Tho^s C. Thompson, Dublin. Engraved by Cha^s Turner, Warren Str^t Fitzroy Square" In light open upright capitals, and upper and lower: "The Rev^d John Moody, D.D. Æt. 69 & in the 46 year of his Ministry," In fine script: "Pastor of the Protestant dissenting Congregation of Strand Street in the City of Dublin To the Members of which, this Plate is Inscribed by their Obedient & humble Servant," In light open italic capitals: "Tho^s C. Thompson" In fine upper and lower italics: "Dublin: Pub^d Feb^y 14. 1812, by M^r Thompson, Lower Sackville Str^t" *B.M.*; *C.*

381. MOOR, EDWARD.

Born 1771, died 1848; officer under the East India Company; writer on Hindu mythology, and other Indian subjects. "The Hindu Pantheon" was published in London in 1810.

Evans' Catalogue of Portraits, No. 7349: "Moor, Major, author of the Hindoo Pantheon, private plate. 4to. 5s."

382. MOORE, SIR JOHN, K.B.

After J. J. Halls.

Born 1761, died 1809. General; saw much active service from the age of eighteen until his death. Commander-in-chief in Portugal 1808. Fell mortally wounded at Corunna, January 16, 1809, but lived to hear the French were defeated; buried at midnight in the citadel.

To waist, dir. f., facing towards l.; bareheaded, black neckcloth, frill, military coat—buttoned, star, epaulettes. 11 $\frac{5}{8}$ by 9 $\frac{7}{8}$.

Engraved on copper.

I. In light open upright capitals: "Lieu^t General Sir John Moore, K.B. &c. &c. &c." In fine script: "Engraved by C. Turner, from a Sketch painted by I. I. Halls." In fine upper and lower italics: "London Published Feb^y 14 1811 by Mess^{rs} Colnaghi Printsellers Cockspur Street Hay Market" *B.M.*

II. For *Feb^y* 14 read "Feb^y 1^t", and for *Colnaghi* read "Colnaghi's" *Mr. L. B. Mozley.*

III. The open upright capitals partly filled in. *Mr. H. W. Bruton.*

383. MOORE, SIR JOHN, K.B.

After Sir T. Lawrence.

To waist, dir. and facing f.; frill, black stock, military coat with epaulettes, star. Two bordering lines. A wide aquatint border surrounds the subject. 12 by 10.

Engraved on copper.

Before any inscription. *B.M.*

I. With inscription as in State II, but in fine and light open lettering. *V. and A. (cut impression).*

II. In fine upper and lower italic lettering: "Painted by Tho^s Lawrance [*sic*] Esq^r R.A. Principal Painter in Ordinary to His Majesty.—Engraved by Cha^s Turner Warren Street, Fitzroy Square." In thick and thin script: "Lieutenant General" In upright open capitals, "Sir John Moore K.B." In thick and thin script: "Late Commander in Chief" In open italic thick and thin capitals: "Of His Majesty's Forces" In thick and thin script: "in Spain." In fine upper and lower italics at foot of plate: "London, Published 14th April 1809, by R. Cribb & Son 288 Holborn."

CHARLES TURNER, A.R.A.

III. A broken line added along the centre of each letter of the open upright capitals. *B.M.*

IV. At foot of plate, towards l., added in fine upper and lower italics: "Proof". For *R. Cribb & Son* 288 *Holborn*, read: "Colnaghi Cockspur Street." *B.M.*

V. The word *Proof* and the aquatint border removed; the plate worn. *B.M.*

VI. The plate cut down from $19\frac{7}{8}$ by 14, to 17 by 14. The inscription erased. Instead, in fine upright upper and lower lettering: "Painted by Sir T. Lawrence, P.R.A. Engraved by C. Turner, A.R.A." In fine upper and lower italics under centre of subject: "London, Published July 1st 1844, by J. S. Welch, 24, St James's Street." In light open upright capitals, with a line along the centre of each letter: "Lieut. General Sir John Moore, K.B. &c. &c. &c." *C.*

MORE, SIR THOMAS. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 458.

384. MORGAN, WILLIAM, F.R.S.

Sir T. Lawrence.

Born 1750, died 1833; economist. Actuary to the Equitable Assurance Society. His "Doctrine of Annuities" appeared in 1779; and he published several other works on economic questions.

Nearly w.l., sitting, dir. very slightly l., facing f.; dark coat and breeches, seals hanging from fob; l. elbow on arm of chair, l. hand to throat; r. hand on paper on table to l.; curtain and base of pillar in background. $14\frac{7}{8}$ by $11\frac{5}{8}$.

Engraved on steel.

Before any inscription. *Note by Mr. J. Charrington.*

I. In small upright upper and lower lettering: "Painted by Sir Thomas Lawrence. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In fine upper and lower italics at foot of plate: "London, Published May 20, 1830, by M^r Turner, 50, Warren Street, Fitzroy Square, and Mess^{rs} Colnaghi, Son, & C^o Printsellers to His Majesty, Pall Mall East." *B.M.*; *Mr. E. Layton.*

II. With additional inscription. In light open upright capitals: "William Morgan, Esq^r F.R.S." In light open gothic: "&c. &c. &c." To r., in fine italics: "Proof" *B.M.*

385. MORRISON, ROBERT.

After George Chinnery.

Born 1782, died 1834; missionary to China. He compiled a dictionary of the Chinese language, published in three parts, 1815-23; and translated the English Bible into Chinese.

W.L., sitting, dir. towards l., looking f.; white neckerchief, black gown over plain black coat; both hands holding large sheet of paper headed: "Collegium Anglo senicum"; r. arm resting on table at which a Chinaman is writing while another Chinaman stands behind and looks over the shoulder of the first; globe in foreground to l., open book on table to r. $21\frac{1}{8}$ by $16\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by J. Chinnery Esq^e Engraved by C Turner A R A Engraver in Ordinary to His Majesty." In fine script: "To the Rev^d D^r Morrison, [the two last words in light open upright capitals] this Portrait of himself engaged in" In light open gothic: "Translating the Bible into the Chinese Language." In fine script: "is dedicated in unanimous testimony of their regard by" In light open upright capitals: "The Members of the British Factory in China." In fine upright upper and lower: "London Published March 29th 1830 for the Proprietors by M^r Turner 50 Warren Street Fitzroy Square" *B.M.*; *C.*; *V. and A.*

CATALOGUE OF PORTRAITS

386. MORTLOCK, CAPTAIN LEWIS.
Died 1799.

After J. J. Masquerier.

To waist, in an oval, dir. f., facing r.; bareheaded, naval uniform, coat fastened by one button. The oval is enclosed in a single stippled border line. $6\frac{1}{4}$ by 5.

STIPPLE ENGRAVING, on copper.

I. In fine script, upper and lower italics, and italic capitals: "I. J. Masquerier pinxt Engraved & Published by C. Turner, N° 40, Castle Street East, Cavendish Square, March 23. 1799. Captain Lewis Mortlock of His Majesty's Sloop of War *Wolverene* of 12 Guns & 70 Men, who gallantly distinguished himself in attacking & defeating two French Luggers of Superior Force* off Boulogne on the 3^d Jan^{ry} 1799, and died in consequence of his wounds. This Print is with Permission Dedicated to John Schank Esq^r Captain in the Royal Navy, by his much obliged & obedient Servant C. Turner."

* One of 16 Guns the other 14 Guns & 140 Men each." *Mr. Burdett-Coutts.*

II. The inscription strengthened and made thick and thin. *B.M.*

See also under Subjects, No. 795.

387. MOSTYN, EDWARD PRICE LLOYD, 1ST BARON.

After Mrs. Charles Pearson.

Born 1768, died 1854. Raised to the peerage as Baron Mostyn of Mostyn, co. Flint, Sept. 10, 1831.

To knees, standing, dir. slightly l., looking f.; robes; l. arm by his side, roll in l. hand headed: "To the Right Hon^{ble} The Lords Spiritual & Temporal in Parliament assembled"; r. hand touching paper on pedestal to l. where are also ink-bottle and pen; pillar in background to l., curtain behind, landscape in distance to r. Arms in centre of inscription space, motto: "Dial Gwaed Cymro." $16\frac{5}{8}$ by $12\frac{3}{4}$.

Before any inscription or the arms, and before lettering on the roll. *C.*

I. In fine upright capitals: "Painted by M^{rs} Charles Pearson. Engraved by C. Turner Esq^r A.R.A." In fine italic capitals under centre of subject: "Published by Edward Parry, Chester, Dec^r 31, 1840." In thick and thin upright capitals with a line along the centre of each letter: "The Right Hon^{ble} Edward Pryce Baron Mostyn, Of Pengwern Flintshire." In slightly thick and thin script: "From the Portrait presented to his Lordship on the 19th of March 1840 by his numerous Friends and admirers in testimony of the high sense entertained by them of his long career of Public and Parliamentary usefulness and as a grateful tribute to his Private Virtues." To r., facsimile of autograph: "Mostyn:" To l., in fine upright capitals: "Proof" "For Subscribers Only" *B.M.*

II. The word "Proof" erased. *Sale at Puttick's, April 28, 1905.*

388. MOUNTAIN, JACOB, D.D.

After H. Edridge.

Born 1749, died 1825; first Bishop of Quebec, 1793.

Nearly w.l., sitting, dir. towards l., looking f.; short wig, bands, ecclesiastical robes; l. arm on arm of chair, r. arm on table l. on which are book and papers; curtain in background to r., interior of church to l. $11\frac{3}{8}$ by $8\frac{7}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by H. Edridge Esq^r 1819. Engraved by C. Turner." In light open upright capitals: "The R^t Rev^d Jacob Mountain, D.D." In fine script: "Lord Bishop of Quebec." In fine upper and lower italics: "London Published Feb^r 14. 1820 by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

CHARLES TURNER, A.R.A.

389. MOUNTAIN, ROSOMAN.

After J. J. Masquerier.

Born 1768, died 1841; wife of John Mountain, violinist. One of the leading singers of her day.

Fully to waist, standing, dir. f., facing towards r., looking upwards; rough hair, light low-necked dress with small jewel at bosom and strap round waist, dark fur-edged cloak passing over l. shoulder and r. arm. Four bordering lines round subject.

9½ by 8½.

Before any inscription. *C.*

I. In open upright upper and lower lettering: "Painted by I. J. Masquerier Engraved by C. Turner" In large fine script lettering: "Mrs Mountain" In fine italic upper and lower lettering: "Published Jan^y 3. 1804. by C. Turner. 50. Warren Street. Fitzroy Square." *B.M.*

II. The script lettering of title strengthened so as to become thick and thin. *B.M.; Mr. Burdett-Coutts.*

III. Under line of publication, in upper and lower italics: "Republished by John P. Thompson, G^t Newport Street, London." *Irving Sale, December 19, 1905; Mr. H. W. Bruton (in colours).*

"Finish'd Mrs. Mountain & Paid for Aquatinting the Border. 10/6"—*C. Turner diary, March 3. 1803.*

"Mrs. Mountain, new plate."—*C. Turner diary, August 16. 1803.*

390. MUIR, WILLIAM, D.D.

After J. Graham.

Born 1787, died 1869; Scottish divine. Moderator of the General Assembly; Dean of the Thistle; Chaplain to Queen Victoria.

Nearly w. l., sitting, dir. slightly r., looking f.; dark hair, bands, black robe with corded ornamentation; r. knee crossed over l., r. arm on knee, l. arm on table to r. on which lies a large open book; curtain, pillar and church tracery in background.

17¾ by 14.

Before any inscription. *Note by Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by J. Graham. Engraved by C. Turner." In fine script: "William Muir, D.D." In fine upper and lower italics: "London, Published July 1. 1822 by M^r Graham, 63, Upper Charlotte Street, Fitzroy Square." *B.M.; C.*

391. MULGRAVE, CONSTANTINE HENRY PHIPPS, EARL OF.

After H. P. Briggs.

Born 1797, died 1863. Lord Lieutenant of Ireland 1835-39; Home Secretary 1839-41; Ambassador at Paris 1846-52; Envoy Extraordinary to Florence 1854-58. Created Marquess of Normanby 1838.

To knees, standing, dir. towards f., facing towards r.; long frock coat fastened by three buttons, cloak thrown loosely around shoulders, held by l. hand at his side, and passing under r. arm which rests on pedestal to l.; pillar to l.

15 by 11½.

I. In fine upright upper and lower lettering: "Painted by H. P. Briggs, Esq^{re} R.A. Engraved by Charles Turner, A.R.A." In fine upper and lower italics: "London, Published Jan^y 2, 1836, by Colnaghi & Company, Printsellers in Ordinary to His Majesty, & H.R.H. the Duchess of Kent, 23, Cockspur Str. Charing Cross." *C.*

II. With additional inscription. In light open upright capitals: "Constantine-Henry, Earl of Mulgrave." In light open gothic: "Viscount Normanby." In fine script: "Lord

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Lieutenant General, and General Governor of Ireland, &c. &c. &c." To 1., in fine italics: "1st Proofs." *B.M.*

III. 1st *Proofs* changed to "Proof" *V. and A.*

392. MULGRAVE. HENRY PHIPPS, 1ST EARL OF.

After Sir T. Lawrence.

Born 1755, died 1831; statesman. Held a number of government offices, including that of Foreign Secretary; created an earl 1812; patron of Sir David Wilkie and other artists.

To waist, dir. towards r., looking f.; white neckerchief, plain dark coat; curtain background. $11\frac{3}{4}$ by $9\frac{7}{8}$.

Engraver's masked proof. *B.M.*

I. In fine upper and lower italic lettering: "Painted by Tho^s Lawrence Esq^r R.A. principal Painter in Ordinary to His Majesty. Engraved by Cha^s Turner." In light open upright capitals: "The R^t Hon^{ble} Henry Lord Mulgrave," In fine script: "First Lord Commissioner of the Admiralty. &c. &c. &c." In fine upper and lower italics: "London, Published Augst 13. 1808, by C. Turner N^o 50, Warren Street, Fitzroy Square." *B.M.*; *V. and A.*

II. Date altered from Augst 13. 1808, to: "Nov^r 23^d 1808." *B.M.*; *C.*; *Mr. H. W. Bruton.*

MULGRAVE, LORD. *See* DILETTANTI SOCIETY, No. 159.

393. MUNDY, EDWARD MILLER.

After J. Hoppner.

Born 1750, died 1822.

Nearly to knees, standing, dir. f., facing towards l.; light waistcoat, plain dark coat fastened by two buttons; l. arm leaning on bank to r., r. arm by his side, gloves in hand; tree in background to r., landscape in distance to l. $17\frac{1}{4}$ by $13\frac{7}{8}$.

I. In fine upper and lower italic lettering: "J. Hoppner Esq^r R.A. pinx^t C. Turner sculp^t" In fine upper and lower italics: "London Published May 1. 1808 by C. Turner 50 Warren Street Fitzroy Square." *B.M.*

II. With additional inscription. In light open upright capitals: "Edward Miller Mundy Esq^e M.P." In fine script: "One of the Representatives of Derby, his native County, during a period of thirty-eight successive years, from 1784, when first elected, till the time of his decease in 1822." *C.*

394. MUNDY. FRANCIS NOEL CLARKE, AND WILLIAM MUNDY.

After R. R. Reinagle.

Francis, born 1739, died 1815, author of "Needwood Forest," 1776, and other poems. His grandson, William, born 1801, died 1877.

He is sitting on l., dir. towards r., looking f., white neckerchief, plain dark coat, and with his hands clasped before him; in front of him a table on which are books, papers, spectacles, inkstand and pen. His grandson stands on r., dir. l., wears a white frill round his neck, is inclined forward, and leans with both arms on table before him, reading from a book on the table. A horizontal line tint is ruled over the inscription space. $13\frac{1}{8}$ by $16\frac{7}{8}$.

Masked proof before any lettering on the papers on table. *B.M.*

Before any inscription, and before the horizontal line tint; but with the lettering on the paper and book as in state I. *C.*; *Mr. E. Layton.*

CHARLES TURNER, A.R.A.

I. Inscription on upper paper on table: "The Fall of Needwood"; one book lettered: "Burns Justice." Beneath subject, in fine upper and lower italic lettering: "Painted by M^r R R Reinagle Engraved by Charles Turner." In light open upright capitals: "Francis Noel Clarke Mundy Esq^r" In fine script: "and His Grandson William Mundy, of Markeaton near Derby." In fine upper and lower italics: "London, Published May 12, 1810, by M^r R R Reinagle, N^o 1, Upper Conway Street, Fitzroy Square." *B.M. [cut]; Mr. J. Charrington.*

II. The inscription strengthened and made thick and thin. *C.*

395. NAGLE, NANO [OR HONORA].

Born 1728, died 1784; devoted herself to work among the poor in Ireland.

She is seen, nearly w. l., sitting, dir. and facing f., her l. hand holding a book open on her knee, teaching three girls, one of whom stands on l., and the other two on r.; landscape seen through window to r. A single stippled line surrounds the subject.

4 by 3 $\frac{1}{8}$.

STIPPLE ENGRAVING.

In upper and lower italics: "Engraved by C. Turner." In open upright thick and thin capitals: "Miss Nano Nagle," In thick and thin script: "Foundress of the Ursuline and Visitation Convents in Cork." In upper and lower italics: "London Pub. as the Act directs, by the Proprietor, Oct. 25, 1809." *B.M.*

396. NAPOLEON I.

After David.

Born 1769, died 1821.

To waist, dir. f., facing l.; lock of hair falling on middle of forehead; military coat, two stars on l. breast. A line tinted border surrounds the subject.

9 by 6 $\frac{1}{2}$.

In fine italic upper and lower lettering: "David pinxt C. Turner sculp^t" In light open upright capitals: "Bonaparte;" In fine script: "from a Picture in the possession of the Right Hon^{ble} Lord Brooke." In fine upper and lower italics: "London: Pub. June 28. 1814, for the Proprietor, by Thompson, 28 St James's Street." To r. in light italic capitals: "Proof." *Sale at Puttick's, March 31, 1905.*

397. NAPOLEON I.

After Sir C. L. Eastlake.

W. L., standing at the gangway of the Bellerophon, dir. f., looking slightly l., with thoughtful expression; hat, uniform, light breeches and stockings, decorations; l. arm by his side, r. arm leaning on edge of ship.

24 $\frac{3}{8}$ by 18 $\frac{1}{4}$.

Engraved on copper.

Brilliant proof, before any inscription, and with the height of the subject 25 $\frac{3}{4}$ inches. *Mr. Harvey.*

I. Mezzotinting at the bottom of subject erased, reducing the height to 24 $\frac{3}{8}$ inches. In fine upright upper and lower lettering: "Painted by Charles Lock Eastlake. Engraved by C. Turner." In large open light italic capitals: "Napoleon Bonaparte." In fine script: "As he presented himself at the gangway of His Majesty's ship Bellerophon, in Plymouth Sound, in the month of August 1815." In light open gothic lettering: "To His Royal Highness the Prince Regent." In fine script: "This Print, as commemorating the result of the persevering resistance of Great Britain to the Ambition of Napoleon, and as exhibiting one of the immediate and most important consequences of the Victory of Waterloo Is, with his Royal Highness's gracious permission humbly and respectfully dedicated by his Royal Highness's most faithful and devoted Servant, Charles Lock Eastlake." In fine upper and lower italics: "Published June 26. 1816, by Mr. Eastlake Plymouth." *Messrs. Ellis & Smith.*

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II. The lettering strengthened and made thick and thin. *Painted by Charles Lock Eastlake altered to "Painted by C. L. Eastlake." Sale at Puttick's, July 21, 1905.*

III. The line of publication erased; instead, in fine upper and lower italics: "London, Published Aug^t 26. 1816, by C. Turner, 50, Warren St Fitzroy Square." *B.M.*

398. NAPOLEON I.

After J. J. Masquerier.

When First Consul. To waist, in a square mezzotint frame, dir. and facing towards l., looking f.; black neckerchief, buttoned coat with high collar, and with edging of leaves.

Including frame, 17 $\frac{3}{8}$ by 14.

In thick and thin script lettering: "Painted by I. J. Masquerier, Paris, from life. Engraved by Cha^s Turner, London." In partly filled-in upright capitals: "Napoleone Buonaparte," In partly filled-in italic capitals: "First Consul of France." In thick and thin script: "Born at Calvi in Corsica, Department of the Golo, August 15. 1769." In small upper and lower italics: "London, Published as the Act directs March 21. 1801. for the Proprietors, & may be had at N^o 22 Piccadilly." *B.M.; Mr. S. S. Savery.*

C. Turner sale catalogue mentions "proofs" and "prints".

Feb. 23. 1801 "Laid Ground for Bonaparte head." Feb 24 "Began to scrape Bonaparte" —*C. Turner diary.*

NAPOLEON I.

After J. J. Masquerier.

See BONAPARTE REVIEWING THE CONSULAR GUARDS. CATALOGUE OF SUBJECTS, No. 794.

399. NAPOLEON I.

After T. Phillips.

As First Consul. Head and shoulders, in an octagon, dir. to f., facing and looking towards r.; black neckerchief, buttoned coat with high collar.

8 $\frac{5}{8}$ by 7.

In fine script: "Napoleon Buonaparte First Consul. Painted in 1802 by T. Phillips Esq. R.A. Engraved by C. Turner." In fine upper and lower italics: "Published Feb. 23. — by M^r Turner 50 Warren Street, Fitzroy Square, London." *B.M.; C.*

C. Turner sale catalogue mentions "artist's proofs" and "prints".

400. NEALE, SIR HARRY BURRARD, BART.

After M. Brown.

Born 1765, died 1840; admiral. Commander-in-chief of the Mediterranean 1823-26.

To waist, dir. slightly r., looking f.; bareheaded, frill, coat with bright braiding, epaulettes, and buttons with an anchor.

11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

In light open upright upper and lower lettering: "Painted by Mat^t Brown. Engraved by C. Turner." In fine script: "Sir Harry Neale Bart" In fine upper and lower italics: "London, Published Nov^r 19, 1812, by Mess^{rs} Colnaghi & C^o Printsellers, Cockspur Street, Hay Market." *B.M.; C.*

401. NELSON, HORATIO NELSON, VISCOUNT.

After J. Hoppner.

Born 1758, fell at Trafalgar 1805. The print was published on the day Nelson was buried in St. Paul's Cathedral.

W. L., standing by the sea shore, his r. foot raised on a stone, his l. hand leaning on rock behind him, dir. very slightly l., looking f.; bareheaded, uniform, sash, orders, r. coat-sleeve attached to sash; a fleet of warships in distance to l. fighting. 23 $\frac{3}{4}$ by 16 $\frac{3}{8}$.

Before any inscription in inscription space, but in r. lower corner of subject scraped: "J. Hoppner Esq pinx C Turner sculp" *B.M.; C.; Mr. H. S. Theobald, K.C.*

I. In light italic upper and lower lettering: "Painted by I. Hoppner Esq^r R.A. Portrait Painter to H.R.H. the Prince of Wales Engraved by C. Turner" In light open upright capitals: "Admiral Lord Nelson" In fine script: "From a Picture in the Possession of His

CHARLES TURNER, A.R.A.

Royal Highness the Prince of Wales, To whom by Permission, this Print is most humbly dedicated by His Royal Highness's very grateful and devoted Servant," In light open italic capitals: "J. Hoppner." In fine italic upper and lower: "London: Pub. Jan. 9. 1806, by Colnaghi & Co [*Colnaghi & Co* in capitals] &c. &c. &c. N^o 23 Cockspur Street, opposite Suffolk Street, Charing Cross" *Sir Walter Gilbey.*

II. The inscription strengthened. The open upright letters of title line partly filled in. A line along the centre of each letter of Hoppner's name at end of dedication. For *Jan. 9. 1806*, read: "*Jan^y 9. 1806*,"

III. Modern. All inscription erased. The subject reduced $\frac{1}{4}$ in. at sides and top. Artists' names not visible in r. foreground. *The plate as it still exists (Sept. 27, 1905).*

NELSON, HORATIO NELSON, VISCOUNT. *See BRENTON'S NAVAL HISTORY*, No. 58.

NELSON, LORD. *See "ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY."* No. 807. *After J. Parry.*

402. NEWCASTLE, HENRY PELHAM-CLINTON, 4TH DUKE OF. *After Sir T. Lawrence.*

Born 1785, died 1851.

W.L., standing, dir. f., facing slightly r.; uniform, star, sash, garter; r. arm by his side, l. hand on document addressed "To The Hon^{ble} George Edward Arnold" and signed "Newcastle" on high pedestal to r., cocked hat also on pedestal; pillar in background to r., landscape in distance to l. $24\frac{1}{4}$ by $14\frac{3}{4}$.

Engraver's proof, unfinished. Before lettering on document, except the word "To", and before any inscription. *Sale at Sotheby's, April 10, 1905.*

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence Engraved by C Turner A R A Engraver in Ordinary to His Majesty London Published April 21st 1830 by Mess^{rs} Colnaghi Son & Co Printsellers to His Majesty Pall Mall East" *B.M.*

II. With additional inscription. In light open upright capitals: "Henry Pelham, Duke of Newcastle, &c. K. G." In fine script: "Lord Lieutenant of the County of Nottingham &c &c" To r., in fine upright upper and lower: "Proof" *C.*

C. Turner sale catalogue mentions: "artist's proofs in different states, 10".

NEWCASTLE, WILLIAM CAVENDISH, 1ST DUKE OF. *See PORTRAITS OF ILLUSTRIOUS CHARACTERS*, No. 459.

403. NEWTON, LORD (CHARLES HAY). *After Sir H. Raeburn.*
Born about 1740, died 1811; called to the Bar 1768; became Lord of Session 1806.

To waist, sitting, dir. towards l., looking f.; wig, cravat with long ends, dark robe. $16\frac{7}{8}$ by $14\frac{1}{4}$.

Engraved on copper.

Before any inscription. *Mr. R. J. Ford, Enfield.*

In open upright slightly thick and thin upper and lower lettering: "Painted by Henry Raeburn Esq^r A.R.A. Engraved by Cha^s Turner." In light open gothic with flourishes: "Lord Newton." In fine upper and lower italics: "Published, March 1st 1814, by John Marnoch, Carver & Gilder, Princes Street, Edinburgh." To r., in light open italic capitals: "Proof" *B.M.; Mr. J. Charrington.*

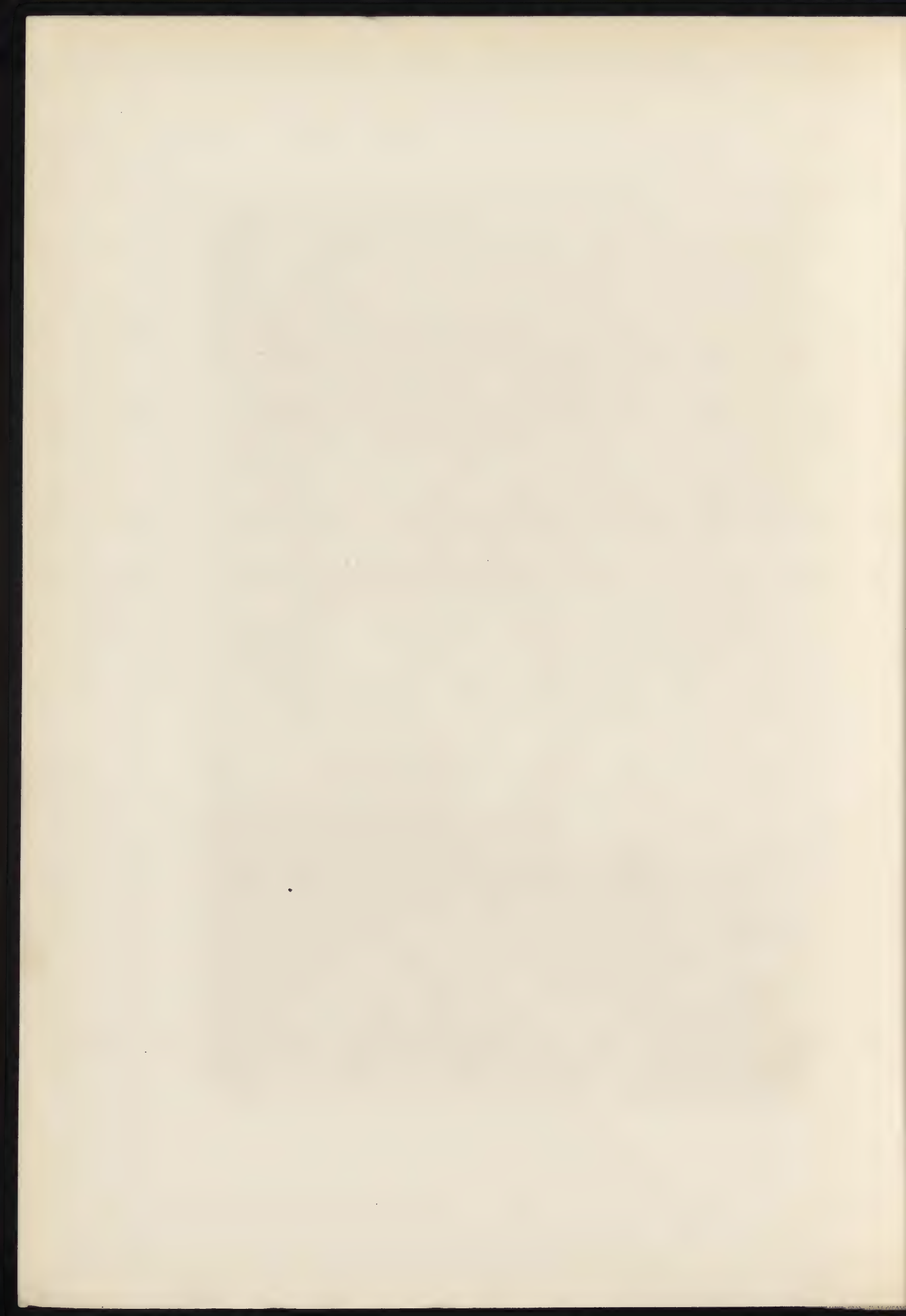
C. Turner sale catalogue mentions: "artist's proofs" and "proof prints".

The original picture is in the National Gallery of Scotland, Edinburgh.

LITTLE DEVIL'S BRIDGE
FROM THE "LIBER STUDIORUM"

1809

AFTER J. M. W. TURNER







CATALOGUE OF PORTRAITS

404. NOEL, SIR GERARD NOEL.

After Sir W. Beechey.

Born 1759, died 1838. Banker in Westminster; M.P. for Rutland and Maidstone.

To waist, dir. and facing slightly l., looking f.; white neckerchief, dark coat with four bright buttons. 10 $\frac{3}{4}$ by 9.

Before any inscription. *B.M.*

I. In light open upright capitals: "Sir Gerard Noel Noel Bar^t M.P." In fine script lettering: "From an Original Picture in the Possession of W^m Leeke Esq^r M.P." In fine italic upper and lower lettering: "London Published Feb^y 10. 1821, for the Proprietor. by W^m Cribb, King Str^t Covent Garden." *Mr. H. W. Bruton.*

II. The inscription, except lines of publication, made thick and thin. *Leeke* altered to "Leake." *B.M.*

405. NOLLEKENS, JOSEPH, R.A.

After Sir W. Beechey.

Born 1737, died 1823. Sculptor; R.A. in 1772.

To waist, standing, dir. slightly l., looking f.; frill, plain dark dress; r. arm on table to l. on which stands a statuary group, r. hand holding tool. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

I. In fine upper and lower italic lettering: "London: Pub. Dec^r 24, 1814, by A. Wivell, [the name in capitals] 57, G^t Portland Street, Mary le bone." In light open upright capitals: "Joseph Nollekens Esq^r R.A." In light open upright upper and lower: "Engraved by Charles Turner from the Original Picture Painted by Sir W. Beechey R.A." In fine script: "To whom this Plate is by permission respectfully Dedicated by his Obligated humble Serv^t Ab^m Wivell." *C.; V. and A.*

II. The letters of title line filled in by horizontal lines. *B.M.*

III. The plate worn, and with a number of scratches over the inscription space. *Mr. L. B. Mozley.*

NORFOLK, HENRY HOWARD, 6TH DUKE OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 461.

NORFOLK, THOMAS HOWARD, 4TH DUKE OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 460.

NORMANBY, CONSTANTINE, 1ST MARQUESS OF. *See* MULGRAVE.

406. NORTHMORE, THOMAS.

After Wm. Brockedon.

Born 1766, died 1851. Writer and inventor; devoted himself to mechanics, literature, and science.

To waist, dir. and facing towards l.; frill, plain dark buttoned coat; curtain in background to r. A border of lines surrounds the subject. 11 $\frac{5}{8}$ by 9 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by W^m Brockedon. Engraved by C. Turner." In fine script: "This Print of Thomas Northmore Esq^r" [the last three words in light open upright capitals] Is respectfully dedicated to the Admirers of his Patriotism, Independance [*sic*] & public Spirit, by their most ob^t & humble Serv^t James Taylor." In fine upper and lower italics: "Published July 14. 1818, by James Taylor, N^o 246, High Street, Exeter." *B.M.; C.; Mr. L. B. Mozley.*

407. NORTHUMBERLAND, HUGH PERCY, 2ND DUKE OF. *After Stuart.*

Born 1742, died 1817. General in America 1776; K.G. 1788; Colonel of the Horse Guards 1806-12.

CHARLES TURNER, A.R.A.

To waist, in square frame, dir. f., facing l.; powdered hair, uniform, sash, star.

17½ by 13½

Before any inscription. *Mr. J. Charrington.*

I. In fine small script lettering: "Stuart, pinx^t Cha^s Turner, sculpt^r" In fine script, an light open italic capitals: "His Grace the Duke of Northumberland, K.G. &c. &c. &c. &c. From an original Picture in the possession of Alex^r Davison Esq^r" In fine upper and lower italics: "London Pub^d Nov^r 18. 1804 by G. Andrews, N^o 7 Charing Cross." *C.; M. J. Charrington.*

II. The inscription strengthened and made thick and thin; the open capitals filled in with horizontal lines. The line of publication erased, and re-engraved immediately under centre of subject, except, for *G. Andrews* read "C. Andrews" *C.*

408. O'HIGGINS, DON BERNARDO.

During the Revolution in Chili (1810-17), when the country secured its independence from Spain, O'Higgins was one of the military leaders; and in 1817 he became Supreme Director of Chili.

To waist, dir. and looking f., facing slightly r.; curly hair, side whiskers, uniform, sash; hat in r. lower corner.

5½ by 4½

In fine upright upper and lower lettering: "C. Turner Sculpt^r" In light open upright capitals: "O'Higgins." In fine upper and lower italics: "London, Published 1829 by Longman & Co." *Frontispiece to Vol. II. "Memoirs of General Miller," by John Miller, second edition, London, 1829.*

The frontispiece to Vol. I of the "Memoirs of General Miller" is a portrait of William Miller, *q.v.*

409. O'NEIL, ELIZA.

After C. Renrut.

Born 1791, died 1872; actress. Her most celebrated character, "Juliet," which she performed in Dublin, and afterwards at Covent Garden. In 1819 married Mr., afterwards Sir, William Wrixon-Becher, and retired from the stage.

Nearly w.l., sitting, dir. slightly r., looking l.; necklace, light dress, scarf over r. arm; r. arm resting on balustrade.

Plate size, 11½ by 8;

THE PLATE IS LIGHTLY ENGRAVED IN STIPPLE WITH SOME STIPPLE SHADING; ON COPPER.

I. In partly filled-in italic capitals: "Miss O'Neil" In thick and thin script: "in Juliet" In fine upper and lower italics: "London Published Dec^r 16. 1814, by C. Turner, 5, Warren St Fitzroy Square." To r., in italics: "Proof" *Mr. Burdett-Coutts.*

II. The word *Proof* erased; instead: "Print" *B.M.*

III. The word *Print* erased. With additional inscription in thick and thin script lettering: "Drawn by C. Renrut. Engraved by C. Turner." *Sale at Sotheby's, May 19, 1905.*

ORANGE, WILLIAM ("THE SILENT"), PRINCE OF. *See* PORTRAITS OF ROYAL PERSONAGES, No. 475.

410. ORANGE, WILLIAM VII, PRINCE OF.

After J. S. Cople.

William Frederick, eldest son of William I, King of the Netherlands. Aide-de-camp to the Duke of Wellington in the Peninsular War. Became King of the Netherlands (as William II) in 1840, on the abdication of his father, and died March 17, 1849.

To waist, dir. f., facing towards r.; uniform, hat, medal; r. hand holding sabre with point raised above his head.

11½ by 9½

Engraved on copper.

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I. In small fine upper and lower italics: "I. S Copeley [*sic*] Esq^r R.A. pinx^t F.A.A. M.A.A.A. Cha^r Turner sculp^t" In fine script: "His Serene Highness" In light open upright capitals: "The Hereditary Prince of Orange" In fine upper and lower italics: "London: Pub^d Dec^r 4th 1813, by C. Turner, 50, Warren Street, Fitzroy Square & Colnaghi & C^o Cockspur Street" To r., in light open italic capitals: "Proof." *B.M.*; *C.*; *Mr. H. W. Bruton.*

II. The inscription strengthened, the open letters of title line filled in with shading, a full stop added after *Orange*, the word *Proof* erased. *B.M.*

411. ORFORD, HORATIO WALPOLE, EARL OF. *After Henry Walton.*
Born 1723, died 1809; cousin of Horace Walpole, the author and collector, whom he succeeded in 1797.

To waist, sitting, dir. and facing towards r.; hair in short curls, coat with high collar and fastened by one button. 12 $\frac{1}{8}$ by 10.

I. In r. lower corner of subject, scraped: "æt: 83: 1806." Under, in fine italic upper and lower lettering: "Henry Walton pinx^t C. Turner sculp^t" In light open upright capitals: "The Right Hon^{ble} The Earl of Orford." In fine script: "This Print is Dedicated by permission to the R^t Hon^{ble} Lady Katherine Walpole, by her obed^t & very humble Serv^t Henry Walton." In fine italic upper and lower: "London, Published May 1st 1806, for the Proprietor by R. Cribb, N^o 288, Holborn." *B.M.*; *Mr. J. S. Earle*; *C.*; *Mr. H. W. Bruton.*

II. The lettering strengthened and made thick and thin. A line added in the centre of each letter of the open capitals. *C.*

ORLEANS, HENRIETTA, DUCHESS OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 455.

412. ORLOFF, COUNT ALEXIS FÆDOROVITCH. *After A. E. Chalon.*
Born 1788, died at St. Petersburg 1861. Created a count on the accession of the Emperor Nicholas I, 1825; President of the Council of the Empire; Plenipotentiary at the Congress of Paris, 1855.

Fully to waist, dir. f., facing towards r.; uniform, a number of decorations, sash; cloak across r. arm, l. arm bent, hat in l. hand. The corners of subject taken off, making it an irregular octagon. Five bordering lines round subject at a distance of $\frac{5}{8}$ in. from the work. 15 $\frac{1}{2}$ by 11 $\frac{5}{8}$.

Preliminary etching, by John Bull. *B.M.*

Finished. Before any inscription, and before the bordering lines. *B.M.*

I. The bordering lines added. In fine small upright capitals: "Drawn by A. E. Chalon, Esq. R.A. Engraved by C. Turner, A.R.A. London Published April 5th 1841, by F. G. Moon, Her Majesty's Publisher, 20, Threadneedle Street." *B.M.*

II. Title added in fine script lettering: "Count Orloff." *B.M.*

413. PACK, SIR DENIS, K.C.B. *After Saunders.*
Born about 1772, died 1823; general. Engaged on active service in Flanders, at the Cape of Good Hope, and in the Peninsular; commanded a brigade of Picton's division at Waterloo. Appointed Lieutenant Governor of Plymouth, August 12, 1819.

To waist, dir. f., facing slightly r.; bareheaded, uniform with cording at r. shoulder, medals and decorations; in background wall with archway. 10 $\frac{3}{4}$ by 8 $\frac{3}{4}$.

I. Inscription as in State II, but before the "—" between the words *by* and *Saunders*. *Mr. H. W. Bruton.*

II. In fine upright upper and lower lettering: "Painted by — Saunders Esq^r Engraved by C. Turner A.R.A." In fine script: "Major General" In light open upright

CHARLES TURNER, A.R.A.

capitals: "Sir Denis Pack, K. C. B." In light open gothic: "Lieut Governor of Plymouth &c. &c. &c." In fine upper and lower italics: "London, Published Jan^y 1. 1834, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

PALMER, JANE. *See* BOWLES, Nos. 52 and 53.

414. PARISOT, MADEMOISELLE.

After J. J. Masquerier.

A celebrated dancer at the London Opera House when, in 1798, Shute Barrington, Bishop of Durham, made his protest against the licentiousness of the ballet. She was one of the three dancers in Gillray's caricature, "La Danse à l'Evêque." In 1807, Mlle. Parisot married Mr. Hughes of Golden Square.

W.L., in an oval, in foreground of a landscape, dancing, with l. toes touching the ground, lightly clothed, r. breast bare, arms raised and swinging a garland over her head. A stippled line surrounds the subject. 8½ by 6¾.

STIPPLE ENGRAVING.

I. In fine script: "I. J. Masquerier pinx^t C. Turner sculp^t Mademoiselle Parisot." In fine upper and lower italics: "Published as the Act directs Jan^y 17. 1799, by C. Turner, N^o 40, Castle Street, Oxford Market." *B.M.*

II. The inscription strengthened and made thick and thin. In line of publication the words after *directs* erased; instead, in manuscript: "P. R. Grellier 11 Coventry St." *Mr. Burdett-Coutts (printed in colours).*

Nov. 20. 1798. "Began the outline Parisot." Nov. 22. "Began the etching Parisot." Nov. 25. "Aqua Fortis all day." Jan. 12. 1799. "Regrav'd the flowers of Parisot." Jan. 31. "Morning to M^r Dixon to see Parisot Plate printing."—*C. Turner diary.*

415. PARR, REV. SAMUEL, LL.D.

After J. J. Halls.

Born 1747, died 1825; scholar and critic. Schoolmaster at Harrow, Stanmore, Colchester, and Norwich. Curate at Hatton, Warwickshire. His writings were issued in a collected form in 1828.

Nearly w.l., sitting in large chair, dir. and facing f.; short wig, bands, gown, over which is a dark coat with black braiding; l. hand within waistband, r. hand in lap.

17¾ by 13¾.

Masked proof. *Mr. J. Charrington.*

I. In fine upper and lower italic lettering: "Painted by I. J. Halls. Engraved by C. Turner." In light open gothic: "To Her Royal Highness the Princess of Wales," In light open upright upper and lower: "this Print." In light open upright capitals: "Of the Rev^d Samuell [*sic*] Parr, L.L.D." In fine script: "Is humbly dedicated by her Royal Highness' most obedient & devoted Servant" In light open italic capitals: "I. I. Halls." In small upper and lower italics: "London: Pub. March 1. 1814, by J. Halls, 46, Great Marlboro Street, Oxford Street." *B.M.; C.; V. and A.*

II. The lettering, except artists' names and publication, made thick and thin. *C.*

416. PAXA.

W.L., dir. f., facing slightly r., in oriental costume and wearing a short sword attached to a belt slung over r. shoulder; l. arm by his side, r. hand placed within breast of coat. He is walking under the veranda of a building, followed by two attendants in uniform. 16½ by 12¾.

AQUATINT.

In open upright thick and thin capitals: "Raja Paxe." In thick and thin script: "Chief of the Cast [*sic*] of Cinnamon-Peelers, in the Island of Ceylon. A zealous Promoter of

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the Establishment of Schools, and the Abolition of Slavery, in Ceylon, and generally esteemed by Natives and Europeans, for his Hospitality, Urbanity, Learning and enlightened Views." In fine upright upper and lower lettering: "Engraved by M^r Charles Turner, from an original Drawing by a Native of Ceylon." In thick and thin script: "For a very detailed account of Raja Paxe's plan for the establishment of Schools in the Island of Ceylon, and for his history of his own Cast, see the Appendix to the Seventeenth Anniversary Report of the Church Missionary Society, as also the Colonial Journal." In fine upper and lower italics: "London, Published Sept^r 20. 1819 by C. Turner (for the Proprietor) at N^o 50 Warren S^t Fitzroy Square." *B.M.*

417. PAYNE, PHILIP.

After T. R. Davis.

W.L., on horseback, turned to l., wearing huntsman's dress, and surrounded by the pack of Pytchley hounds, some of them marked "B"; park in distance. 18 $\frac{1}{4}$ by 26 $\frac{1}{2}$.

Preliminary etching. *C. Turner sale catalogue.*

In light open upright upper and lower lettering: "Painted by T. R. Davis Esq^r. Student of the Royal Academy, London. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Philip Payne." In fine script: "Huntsman to His Grace the Duke of Beaufort on his favorite Horse (Cherrington) with hounds This Print [the word *Print* in light open italic capitals] is dedicated by permission to His Grace by his most Obed^t Humble Servant" In facsimile of autograph: "Tho^s R Davis" In fine upper and lower italics: "Published Dec^r 8th 1826, by M^r Ackerman, Strand, London, M^r Thompson & M^r Parker, Oxford.—& Duffield & Weller, at Cheltenham, & Bath." *B.M.*

C. Turner sale catalogue (lot 731) mentions "artist's proofs," "proof prints" and "prints".

418. PEARCE, WILLIAM, D.D.

After T. Kerrich.

Born 1744, died 1820.

To waist, dir. towards f., facing very slightly l.; short wig, bands, black gown. Arms in centre of inscription space. 11 $\frac{3}{4}$ by 10.

In fine upright upper and lower lettering: "T. Kerrich del^t C. Turner sculp^t" In light open upright capitals: "William Pearce, D.D. F.R.S. Dean of Ely, Master of Jesus Coll. Cambridge, Late Master of the Temple." In fine upper and lower italics: "London, Published April 12, 1818, by M^r Turner 50 Warren Street, Fitzroy Square." *B.M.; G.; Mr. H. W. Bruton.*

419. PEEL, SIR ROBERT.

After Sir T. Lawrence.

Born 1788, died 1850; second baronet. First elected M.P. in 1809; held several offices. Became Prime Minister in 1834, and again in 1841, with "seven past or future Prime Ministers, and five Viceroys of India, members of his party." (*Dict. Nat. Biog.*)

To knees, standing, dir. f., facing towards r.; high shirt collar, white neckerchief, plain dark dress, watch-chain; l. hand on hip, r. fingers on table to l. on which is a despatch box; curtain in background to l. Eight bordering lines surround the subject. 16 $\frac{1}{8}$ by 12 $\frac{5}{8}$.

I. With publication line only, as in State II. *Mr. J. Charrington.*

II. In small upright upper and lower lettering: "Painted by Sir Thomas Lawrence, Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine upper and lower italics: "Pall Mall East, London, Published Dec^r 26, 1827, by Mess^{rs} Colnaghi, Son, & C^o Printsellers to the King, &c. &c." To r.: "Printed by J. Lahee." *B.M.; G.*

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III. With additional inscription. In light open gothic lettering: "To the Kings Most Excellent Majesty." In open upper and lower script: "This Portrait of" In light open upright capitals: "The Right Honorable Robert Peel, M.P." In fine script: "Secretary of State for the Home Department &c. &c. &c. Is Dedicated with Gracious permission by His Majesty's very humble and much obliged Subjects and Servants" In light open italic capitals: "Colnaghi, Son & Co." Date of publication altered to: "March 20, 1828," After *Sc. Sc.*, in line of publication, added: "and C. Turner, 50, Warren Str. Fitzroy Square." To l., in small italic capitals: "Proof." *B.M.*; *C.*

IV. All inscriptions erased, except the lines of painter and engraver's names. Instead, in upright filled-in capitals: "The Right Hon^{ble} Sir Robert Peel, Bar^t" In italic filled-in capitals: "First Lord of the Treasury." In thick and thin script: "Chancellor of the Exchequer, &c. &c." In fine upright upper and lower: "London Published Jan^r 1st 1835 by Colnaghi, Son & Co. Printsellers to the Royal Family, 14, Pall Mall East." [the last three words in capitals]. *B.M.*

V. All inscriptions again erased except the lines of painter and engraver's names. Instead, in fine upright upper and lower lettering immediately under centre of subject: "Published at 14, Pall Mall East, by Paul & Dominic Colnaghi & Co Publishers to Her Majesty &c. &c. October 2nd 1841." In open upright thick and thin capitals with a line along the centre of each letter: "The Right Hon^{ble} Sir Robert Peel Bar^t M.P." In similar gothic lettering: "First Lord of the Treasury." To r., in facsimile of autograph: "Robert Peel." *C.*

420. PEEL, SIR ROBERT.

After Sir T. Lawrence.

To waist, dir. f., facing towards r.; high shirt collar, white neckerchief, plain dark coat and waistcoat, watch chain.

11 $\frac{7}{8}$ by 9 $\frac{1}{2}$.

I. In light open upright upper and lower lettering: "Painted by Sir Thomas Lawrence. P.R.A. Engraved by C. Turner, A.R.A." In fine upright capitals under centre of subject: "P. & D. Colnaghi & Co. 14, Pall Mall East." In facsimile of autograph: "Robert Peel" In light open upright upper and lower lettering: "London. Published March 26, 1836, by Paul & Dominic Colnaghi & Co. Printsellers to the Royal Family 14, Pall Mall East." [the last three words in capitals]. *B.M.*; *C.*

II. The lettering of the artists' names made slightly thick and thin. The autograph erased; instead, in thick and thin script: "The Right Hon^{ble} Sir Robert Peel, Bar^t M.P. dedicated by Permission to Lady Peel." *B.M.*

421. PEMBROKE AND MONTGOMERY, ELIZABETH, COUNTESS OF.

After Sir G. Hayter.

Elizabeth, second daughter of Charles Spencer, 3rd Duke of Marlborough; in 1756 married Henry 10th Earl of Pembroke, and died 1831.

Nearly to knees, an old lady, sitting, dir. and facing slightly r., looking f.; lace cap and collar, short curls, dark dress, shawl, r. arm on arm of chair, l. arm on table to r. on which lie letter and watch, handkerchief in l. hand; curtain in background to r.

10 $\frac{3}{8}$ by 9.

Engraved on copper.

Before any inscription. *C.*

In fine upper and lower italics: "Painted by George Hayter, Esq^r &c. &c. Engraved by. C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Elizabeth Countess of Pembroke," In fine script: "From the original Painting in the collection of Lord Churchill," In light open upright capitals: "At Cornbury Park." In fine upper and lower italics: "London Pub^d Oct^r 1 1824 by C Turner 50 Warren Street Fitzroy Squ^e" *B.M.*; *C.*; *Mr. H. W. Bruton.*

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PENN, WILLIAM. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 462.

422. PENN FAMILY, THE.

After Sir J. Reynolds.

Children of Thomas Penn (born 1702, died 1775) of Stoke Park, Bucks; joint proprietor, with his brother, of Pennsylvania.

Four children. One stands on stone towards l., and reaches up to pluck a bunch of grapes from tree, other grapes held in skirt by l. hand; a younger child, in centre, offers bunch of grapes to an infant who sits on pedestal of large vase to r. and is held by the eldest girl; a turban on ground towards l. Arms in centre of inscription space; a line border encloses the subject, and the inscription space is also lined.

19 $\frac{3}{4}$ by 14 $\frac{3}{4}$.

Before any inscription. *Mr. Fritz Reiss.*

I. In fine upright upper and lower lettering: "Painted by Sir Joshua Reynolds. Engraved by C. Turner, Warren Street." In fine upper and lower italics as a key to the persons represented: "Louisa Hannah Penn Bⁿ 1756, D^a 1766. John Penn Bⁿ 1760. Juliana Penn Bⁿ 1753, M^a 1771, D^a 1772. Granville Penn Bⁿ 1761." In fine script: "This Print of the Penn Family is with Permission dedicated to John Penn Esq^r by his obliged & humble Serv^t C. Turner." In fine upper and lower italics: "London, Published Dec^r 25. 1819, by C. Turner, N^o 50 Warren Street, Fitzroy Square."

II. The script lettering strengthened and made thick and thin. *B.M.; Mr. J. Charington.*

423. PERCEVAL, SPENCER.

After G. F. Joseph.

Born 1762, died 1812; statesman. Prime Minister 1809. Assassinated by John Bellingham in the lobby of the House of Commons, 11th May, 1812.

To waist, sitting; dir. and facing towards l.; white neckerchief, dark buttoned coat with high collar, l. arm on arm of chair, paper in l. hand; curtain background. The surface of the plate beyond the portrait is covered with a horizontal line tint.

11 $\frac{5}{8}$ by 9 $\frac{7}{8}$.

Engraved on copper.

In light open upright upper and lower lettering: "Painted by G. F. Joseph Engraved by C. Turner" In fine script: "The Right Hon^{ble}" In light open upright and italic capitals: "Spencer Perceval, First Lord of the Treasury," In fine script: "and Chancellor of the Exchequer. &c. &c. &c." In fine upper and lower italics: "Died by the Hand of an Assassin 11th May 1812. London, Published for the Proprietor Augth 1. 1812. by C. Turner N^o 50. Warren Street Fitzroy Square." *B.M.; C.*

424. PETTY, LORD HENRY.

After Henry Walton.

Lord Henry Petty-Fitzmaurice; born 1780, died 1863. Chancellor of the Exchequer 1806-7; succeeded as third Marquess of Lansdowne 1809; Home Secretary 1827-28; trustee of the British Museum, National Gallery, and National Portrait Gallery. Lord President of the Council 1830-34, 1835-41, and 1846-52.

To waist, an oval in a square, sitting, dir. f., facing towards r.; rough hair, white neckerchief, frill, buttoned coat.

11 $\frac{7}{8}$ by 10.

Engraver's touched proof, before any inscription. *C.*

I. In light open upright upper and lower lettering: "Henry Walton Pinx^t C. Turner sculp^t" In light open upright capitals: "The R^t Hon^{ble} Lord Henry Petty." In light open gothic, etc.: "Chancellor of the Exchequer &c. &c." In fine script: "This Print is with permission humbly dedicated (*sic*) to his Brother The most Noble Marquis of Lans-

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downe, by his obedient & very humble Serv^t Henry Walton." In fine upper and lower italics: "London, Published April. 19. 1806, (for the Proprietor) by R. Cribb 288, Holborn." *B.M.*; *Mr. J. Charrington; Mr. H. W. Bruton.*

II. The letters of title line partly filled in.

425. PHILIPPS, JAMES.

After G. Sharples.

Schoolmaster at Haverfordwest, and afterwards Congregational minister at Grafton Square, Clapham. Began his ministry there in 1807, and died 1824. The print was published in the year of his death.

To knees, sitting, dir. towards r., looking f.; white neckerchief, plain dark dress; arms resting on arms of chair, both hands holding small open book before him.

9 $\frac{7}{8}$ by 8 $\frac{5}{8}$.

I. In fine upper and lower italics: "London, Published Sep^r 1st 1824, by Hurst, Robinson & Co 90, Cheapside." *B.M.*

II. With additional inscription. In fine upper and lower italics: "Painted by G Sharples Engraved by C. Turner Mezzotinto Engraver in Ordinary to his Majesty." In open upright slightly thick and thin capitals: "Rev^d James Philipps," In open italic slightly thick and thin capitals: "Clapham, Surry."

426. PHILLIPS, HENRY.

After J. W. Wright.

Born 1801, died 1876; bass singer and actor. The Freebooters was an English version of F. Paer's "I Fuorisciti," performed at the English Opera House (Lyceum Theatre) about 1827 or 1829.

W.L., as Uberto in the opera of The Freebooters, standing, advancing towards f.; clad as a robber with dagger and pistol in belt, cloak on l. arm, gun in r. hand; open landscape background.

11 $\frac{1}{8}$ by 8 $\frac{7}{8}$.

Engraved on copper.

Before any inscription. *C.*

In fine upright upper and lower lettering: "Painted by J. W. Wright. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In fine upper and lower italics: "London, Published March 1, 1829, by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M.*

C. Turner sale catalogue also mentions "proof prints" (*i.e.* with title).

427. PHIPPS, HONBLE. EDMUND.

After J. Jackson.

Born 1760, died 1837; general.

To waist, dir. towards r., looking f.; bareheaded, uniform with cording on and depending from r. shoulder.

10 $\frac{3}{4}$ by 8 $\frac{3}{4}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by J. Jackson Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "General The Hon^{ble} Edmund Phipps, Colonel Commandant of the L^t Infantry Battalion 60th Reg^t and One of the Representatives in Parliament for the Borough of Scarborough." In fine upper and lower italics: "London, Published 10th Feb^r 1824, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.*; *Mr. H. W. Bruton; Mr. L. B. Mozley.*

INTERIOR OF A COTTAGE

1809

AFTER GAINSBOROUGH







CATALOGUE OF PORTRAITS

428. PIAZZI, GIUSEPPE.

Born 1746; died 1826. Monk and mathematician; director-general of the observatories at Naples and Palermo.

Nearly to waist, dir. and facing in profile to l., skull cap, curly hair, quite plain coat. Beyond the subject is a border of horizontal lines. $9\frac{3}{8}$ by $7\frac{5}{8}$.

In fine upper and lower italics: "Engraved by C. Turner." In light open upright capitals: "Joseph Piazza," In fine script: "né a Ponte dans la Valteline en 1746." In fine upper and lower italics: "London: Pub^d Sept^r 1. 1813 by Mess^{rs} Colnaghi & C^o Cockspur Street, Haymarket." *B.M.*

429. PICTON, LT.-GENL. SIR THOMAS.

After Sir M. A. Shee.

Born 1758, died 1815; general. Saw much active service; G.C.B., 1815; wounded at Quatre Bras, and fell while leading his brigade to the charge at Waterloo.

W.L., standing, dir. f., facing slightly l.; black neckerchief, uniform, sash, scarf round waist, high boots, spurs, medals and decorations, l. arm by his side, plumed hat in hand, r. hand holding sword pointing upwards; battle in progress in distance, with attack on a fortress to l. $26\frac{1}{2}$ by 18.

I. In fine upright upper and lower lettering: "Painted by M. A. Shee Esq^r R.A. Engraved by C. Turner." In fine script: "Lieut. General Sir Thomas Picton, G.C.B. and K^{nt} of the Portuguese Order of the Tower and Sword." In fine upper and lower italics: "London, Published Oct^r 20. 1818, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.*

II. The line of publication erased; instead, under centre of subject, in fine upright upper and lower: "London, Published May 2nd 1842, by Welch & Gwynne, Printsellers to the Royal Family, 24 St James's Street." *Sale at Puttick's, Nov. 23. 1906.*

430. PICTON, LT.-GENL. SIR THOMAS.

After Sir M. A. Shee.

To knees, standing, dir. f., facing towards l.; bareheaded, black neckerchief, uniform, decorations, sash, scarf round waist; r. hand holding sword with point upraised, l. arm by his side, l. hand gloved and holding hat. Two bordering lines surround subject.

$15\frac{1}{2}$ by $13\frac{3}{8}$.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering: "Sir M. A. Shee, P.R.A. London: Published by Welch & Gwynne, 24, St James's Street, 1843. C. Turner, A.R.A." In fine script: "Lieut General Sir Thomas Picton G.C.B. &c. &c. &c." *B.M.*

431. PILFOLD, JAMES.

After T. Walton.

To waist, dir. f., facing slightly r.; short wig, light neckerchief, dark double-breasted buttoned coat. $10\frac{1}{8}$ by $8\frac{1}{4}$.

I. In fine upper and lower italic lettering: "Painted by T. Walton. Engraved by C. Turner" In light open upright capitals: "James Pitfold," [*sic*] In fine script: "Aged 80.—And 50 Years a Messenger, in the Auditors Office, Exchequer." In fine upper and lower italics: "London, Published Dec^r 25th 1809, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

II. The inscription strengthened; the letters of the title ("James Pitfold") partly filled in. *B.M. (in the impression, the T of Pitfold has been made into an L).*

432. PILLANS, JAMES, LL.D.

After Sir H. Raeburn.

Born 1778, died 1864; educational professor and reformer at Edinburgh.

CHARLES TURNER, A.R.A.

Nearly w. l., sitting, dir. towards l., looking f.; frill, dark dress, reading-glass suspended from neck, black gown; l. hand on knee, r. hand holding book with forefinger between leaves; r. arm on table to l. on which lie four books; curtain in background to r. 15 $\frac{3}{4}$ by 12 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by Sir Henry Raeburn R.A. Engraved by C. Turner, Member of the American Academy of Fine Arts." In fine upper and lower italics under centre of subject: "Published Sept^r 1, 1823, by David Hatton, Printseller to his Majesty, Princes Street, Edinburgh." In fine script: "Jacobus Pillans, Scholae Regiae Edinensis, per undecim annos, Rector. E Tabula picta, quam, caritatis ergo, ibi ponendam curaverunt Discipuli MDCCCXXI." *B.M.*; *C.*; *V. and A.*

433. PITT, WILLIAM.

After Sir T. Lawrence.

Born 1759, died 1806. Entered Parliament as member for Appleby 1781; became Prime Minister at the age of twenty-four, "the announcement being received with laughter in the House of Commons."—*Dict. Nat. Biog.*

Nearly to knees, standing, dir. towards r., facing towards l.; white neckerchief, plain dark dress; r. arm by his side, hand holding roll of paper, l. forefinger pointing on large sheet of paper on table behind him to r.; curtain behind table; pillar and cord with tassel to l. 18 $\frac{1}{4}$ by 14 $\frac{7}{8}$.

Engraved on copper.

An early masked proof. *B.M.*

In fine upright upper and lower lettering: "Painted by Sir T. Lawrence Engraved by C. Turner, A.R.A." In fine script: "To the Noblemen and Gentlemen Members of" In light open gothic: "The Carlton Club." In light open italic capitals: "This Print of" In light open upright capitals: "The Right Honorable William Pitt." In fine script: "Is with permission respectfully dedicated by their most obedient & very humble Servant C. Turner." In fine upper and lower italics: "London, Published March 1st 1837, by M^r Turner, N^o 50, Warren Street, Fitzroy Square." To l., in fine italics: "Proof" *Mr. J. Charrington; C.*

C. Turner sale catalogue mentions "artist's proofs" "proofs before letters" "proof prints" and "reduced prints".

434. PITT, WILLIAM.

After Sir T. Lawrence.

Nearly to the knees, standing, dir. f., facing and looking towards l.; frill, plain dark coat with high collar and with three buttons fastened; l. hand on hip, r. fingers touching large paper on table to l. on which are writing materials; curtain and pillar in background. 17 $\frac{1}{2}$ by 13 $\frac{7}{8}$.

? Engraved by Charles Turner.

A brilliant masked proof which just shows that the inscription space had not been cleared. On the back of impression is written in pencil: "Plate destroyed only 6 impressions taken off." *Sale at Christie's, March 28, 1905.*

In light open upright capitals: "The Right Hon^{ble} Will^m Pitt." In fine upper and lower italics: "Cambridge, Publish'd Feb^y 28, 1814, by W. D. Jones, at his Repository of Arts, Market Hill." *B.M.*

435. PLOWDEN, REV. ROBERT.

After Mather Brown.

To waist, dir. very slightly r., looking f.; white hair, white neckerchief, plain dark coat fastened by one button; curtain in background. 12 by 9 $\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by Mather Brown. Engraved by

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Charles Turner." In light open upright capitals: "Rev^d Robert Plowden, S.J." In fine upper and lower italics: "London, Published July 19. 1815, by Mess^{rs} Colnaghi & C^o Cockspur Street, Haymarket." *B.M.*

436. PLUMER, WILLIAM.
Born 1737, died 1822.

After Sir T. Lawrence.

W.L., standing, dir. f., looking slightly r.; powdered hair, slight waistcoat, breeches and stockings, dark coat fastened by one button; r. hand holding walking stick on which he leans, l. hand on book "List of Subscribers," on paper on cloth-covered table to r., book lettered "Magna Charta" beneath table; large vase on pedestal in background to r., fluted column to l. 24 $\frac{3}{8}$ by 14 $\frac{7}{8}$.

Engraved on copper.

Unfinished proof before any inscription; before lettering on the two books; vase and table-cloth not finished; face apparently complete. *Mr. J. Charrington.*

Masked proof before any inscription on the vase, and before the lettering on the books. *Truman Sale, April 27. 1906.*

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Principal Painter in Ordinary to his Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In light open upright capitals: "William Plumer Esq^r" In fine script: "One of the Representatives of the County of Hertford in Eight successive Parliaments. At the request of a numerous body of his Constituents by whom he was presented with an elegant Vase in Memory of his long and faithful Services." In fine upper and lower italics: "London Pub^d May 1. 1817, by C. Turner, 50 Warren St Fitzroy Square." *B.M.*

II. Some indistinct inscription added on vase, beginning: "To William Plumer" and with the date: "MDCCCVIII." *Truman Sale, April 27. 1906.*

III. The date of publication altered to: "Oct^r 1. 1818." *B.M.; Mr. J. Charrington; C.; Mr. E. Layton.*

437. PLUMER-WARD, ROBERT.

After H. Briggs.

This plate is mentioned in the C. Turner sale catalogue: Lot 658. "Ward (R. Plumer) half-length, after H. Briggs. Artist's proofs, 5; proofs before letters, 4; print, 1. [Plate size] 9 by 5."

438. POLAND, JOHN III (SOBIESKI), KING OF.

Born 1629, died 1696. Ascended the throne of Poland 1674. "An illustrious warrior, whose victories over the Cossacks, Turks, and Tartars procured him the crown."

To waist, in an oval, dir. f., facing towards r., head uncovered, moustache, fur cloak with jewelled strap. A single stippled line surrounds the oval. 3 $\frac{5}{8}$ by 3.

STIPPLE ENGRAVING, on copper.

In fine upright upper and lower lettering: "C. Turner sculpt^r" In light open upright capitals: "John Sobieski, King of Poland." In fine small upper and lower italics: "London, Published Feb. 20. 1815, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row; and Miller, Albemarle Street." *B.M.*

POLE, SIR CHARLES MORICE. *See BRENTON'S NAVAL HISTORY, No. 60.*

439. PORSON, RICHARD.

After T. Kirkby.

Born 1759, died 1808; Greek scholar, and a man of remarkable memory.

CHARLES TURNER, A.R.A.

Nearly w.l., sitting, dir. slightly and facing more to l.; hair over forehead, white neckcloth, black gown over plain dark coat; arms on arms of chair, paper in l. hand; curtain and pillar in background to l. 17 $\frac{3}{4}$ by 14.

Before any inscription. *C.*

I. In fine upper and lower italic lettering: "Painted by T. Kirkby in the Possession of the Rev^d D^r E. D. Clarke. Engraved by C. Turner" In light open upright capitals: "Richard Porson, M.A." In fine script: "Late Greek Professor in the University of Cambridge." In fine upper and lower italics: "Published October 1st 1812, by R. Harraden and Son, Cambridge. Publishers of a History of the University & Town of Cambridge, Illustrated with 36 Views of Colleges, Halls, Public Buildings, &c. &c. Price 4. 4. 0. also a Fine Print from the Statue of Sir I. Newton in Trinity College Chapel, Cambridge." To r. in fine upper and lower italics: "Proof" *B.M.; G.; V. and A.*

II. The lettering strengthened. The name and description of personage made thick and thin. The word *Proof* erased.

440. PORTER, JOHN, D.D. *After Sir T. Lawrence.*
Fellow of Trinity College, Cambridge; chaplain to Earl Camden when Viceroy of Ireland; Bishop of Killala, 1795; and of Clogher, 1798. Died 1819.

To waist, dir. f., facing towards l.; short wig, bands, ecclesiastical robes; curtain in background. 10 $\frac{3}{8}$ by 8 $\frac{5}{8}$.

In fine upper and lower italics: "Painted by Sir Tho^s Lawrence Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "John Porter, D.D." In fine script: "Lord Bishop of Clogher" In fine upper and lower italics: "London, Pub^d Oct^r 10th 1825, by C. Turner, 50 Warren Street Fitzroy Square." *B.M.*

441. PORTEUS, BEILBY, D.D. *After J. Hoppner.*
Born 1731, died 1808; chaplain to George III. Bishop of Chester, 1776; of London, 1787.

Nearly w. l., sitting, dir. towards l., looking f.; short wig, bands, ecclesiastical robes; arms on arms of chair, r. hand holding cap on knee; inkstand and open book on table to l., the book leaning against book shelves; curtain to l. and overhead. 17 $\frac{1}{8}$ by 13 $\frac{3}{4}$.

Before any inscription. *C.*

I. In fine upper and lower italics: "Painted by J. Hoppner Esq^r R.A. Engraved by C. Turner." In fine script: "Beilby Porteus, D.D. [these two initials in light open italics] Bishop of London." In fine upper and lower italics: "Published May 16. 1807, by C. Turner, N^o 50, Warren Street, Fitzroy Square, London." *B.M.; G.; V. and A.*

II. The lettering of title strengthened and made thick and thin. Publication erased; instead: "London, Published 24 July, 1808, by R. Cribb 288, Holborn." *Sale at Sotheby's, Nov. 27. 1906.*

442-466. PORTRAITS OF CHARACTERS ILLUSTRIOUS IN BRITISH HISTORY.

Engraved title page:

Portraits/ of/ Characters Illustrious/ in/ British History/ from the/ Beginning of the
Reign of Henry the Eighth/ To the end of the Reign of James the Second/ Engraved
in Mezzotinto/ By/ Richard Earlom & Charles Turner,/ From Original Pictures,
Miniatures &c./ Vol. I./ London/ Published by S. Woodburn 112 St Martin's Lane/
Tomkins Scr^t Girtin sculp^t Charles St Soho/ 4^o.

CATALOGUE OF PORTRAITS

About 1810-12 a volume was issued, with the above title-page, containing sixty portraits with inscriptions in light and fine lettering. There was no letterpress except a list of the plates. (*British Museum*, 133 f. 13.)

In about 1815, the portraits, worn, retouched, and with the inscriptions strengthened, were re-issued, their number increased to 100. Each portrait was accompanied by a page of letterpress. In the re-issue "Vol. I." was removed from the engraved title page. (*Victoria and Albert Museum*, 73 G.)

The numbering of the plates is taken from the 1815 edition.

Besides Earlom and Turner, Robert Dunkarton engraved a number of the plates.

The following plates are by Charles Turner:

442. BLAKE, ROBERT.

To waist, an oval in a square, dir. l., facing more towards f.; long hair, lace cravat, cuirass. 5 $\frac{5}{8}$ by 4 $\frac{1}{8}$.

Plate 7.

I. In fine upper and lower italics, light open capitals, and upper and lower lettering: "J. Bulfinch delin. C. Turner sculp^t Robert Blake Admiral. Born 1598 Died 1657 From a Drawing by Bulfinch taken from the same Painting Engraved by Preston. London Published by S Woodburn 1810." *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition.*

443. BUCKINGHAM, GEORGE VILLIERS, 1ST DUKE OF.

After Corn. Janssen.

To waist, in a mezzotint frame, dir. towards r., looking f.; moustache, pointed beard, wide lace collar, coat with slashed sleeves and ornamented with pearls; sash embellished with pearls. Including frame 5 $\frac{3}{8}$ by 4 $\frac{1}{8}$.

Plate 11.

I. In fine upper and lower italics: "Corn. Janssen pinx^t C. Turner sculp^t" In light open upright capitals: "George Villers Duke of Buckingham" In light open upright upper and lower lettering: "Born 1593 Obit 1628 from an Original Picture by C. Janssen late in the Possession of General Stibbert London Published by [the last two words in italics] S. Woodburn 1810" *First edition.*

II. The inscriptions strengthened and made thick and thin. *Second edition; B.M.*

444. CROMWELL, ELIZABETH.

Died 1654.

To waist, in a square mezzotint border, dir. slightly r., looking f.; dark cap tied under chin, fur-trimmed cloak. Inside border, 4 $\frac{3}{8}$ by 3 $\frac{3}{8}$.

Plate 21.

I. In fine upper and lower italic lettering: "C. Turner sculp^t" In light open upright capitals: "Elizabeth Steward Mother of Oliver Cromwell" In fine upper and lower italics: "From a Miniature in the Possession of" In light open upright upper and lower: "Sir M. M. Stykes [*sic*] Bar^t London Published by S. Woodburn, 1810." [the words *Published by* in fine italics]. *First edition; B.M.; Mr. J. Charrington.*

II. The plate retouched. The lettering slightly strengthened and made thick and thin. *Second edition. B.M.*

445. CUMBERLAND, GEORGE CLIFFORD, EARL OF.

After I. Oliver.

Born 1558, died 1605; champion of Queen Elizabeth.

CHARLES TURNER, A.R.A.

To waist, dir. very slightly l., looking f.; long hair, beard, large flat collar, George suspended from neck, dark coat. The subject is enclosed in a mezzotint frame.

Including frame, $5\frac{3}{8}$ by $4\frac{1}{8}$.

Plate 25.

I. In fine upper and lower italics: "J. Oliver pinxt Charles Turner sc^t" In light open upright capitals: "George Clifford Earl of Cumberland" In fine upper and lower italics: "from an original miniature in the possession of" In light open upright upper and lower: "Henry Constantine Jennings Esq^r London Published by [the last two words in italics] S. Woodburn, 1811" *First edition; B.M.*

II. The inscription strengthened, making it slightly thick and thin. *Second edition; C.*

446. DALYELL [DALZELL], THOMAS.

After D. Patton.

Born about 1599, died 1685.

To waist, in an oval, dir. towards l., looking f.; long white hair and beard, armour.

$5\frac{1}{8}$ by $3\frac{3}{4}$.

Plate 26.

I. In fine upper and lower italics: "C. Turner sculp." In light open upright capitals: "General Dalyell" In light open upright upper and lower: "Major General of Charles 2nd Army at the Battle of Worcester afterwards served the Emperor of Russia till 1655 when he was recalled and made Lieutenant General of Scotland Died 1685." In fine upper and lower italics: "From an extreme rare Print Engraved by Vandrebane [sic]" In upright open and fine italics: "London Published by S. Woodburn 1810" *First edition. B.M.*

II. The lettering strengthened and made slightly thick and thin. For *Vandrebane* read "Vandrebank." *Second edition; C.*

447. DENHAM, MARGARITE (BROOKE), LADY.

Born 1646, died by poison, 1667; second wife of Sir John Denham.

To waist, an oval in a square, dir. l., looking f.; curls, pearls in hair, pearl earring and necklace, bodice with low neck.

$5\frac{3}{8}$ by 4.

Plate 30.

I. In fine italic, light open upright capitals, and upper and lower lettering: "C. Turner sc^t Miss Brook afterwards Lady Denham Vide Grammont From an original Miniature in the possession of Henry Constantine Jennings Esq^r London Published by S. Woodburn 1811" *First edition.*

II. The lettering strengthened and made thick and thin. *Second edition.*

448. DERBY, CHARLOTTE, COUNTESS OF.

Born 1601, died 1664; wife of James Stanley, 7th Earl of Derby.

To waist, an oval in a square, dir. and facing r., looking f.; short curls, narrow dark ribbon round neck, bodice with low neck and tapering to a point at waist.

$5\frac{1}{4}$ by 4.

Plate 31.

I. In fine italics, light open upright capitals, and upper and lower lettering: "Engraved by C Turner Charl. De La Tremouille Countess of Derby from an Original Minature [sic] in the possession [sic] of Charles Kemys Tynte Esq^r London Published by S Woodburn 1810" *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition.*

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449. DIGGES, SIR DUDLEY.

Born 1583, died 1639.

To waist, in an oval, dir. very slightly r., looking f.; black hair, pointed beard, shirt with wide collar and edged with lace; dark fur cloak around shoulders. $4\frac{3}{4}$ by $3\frac{5}{8}$.

Plate 33.

I. In fine small upper and lower italics: "G. Harding del^t C. Turner sc^t" In light open upright capitals: "S^r Dudley Digges Knight" In light open upright upper and lower, and in fine italics: "Master of the Rolls From a drawing by Harding after the Original Painting in the collection of William Hammond Esq^r at S^t Albans Court near Canterbury Kent. London Published by S. Woodburn 1813. *First edition; B.M.*

II. The inscription strengthened and made slightly thick and thin. *Second edition; G.*

450. FAIRFAX, ANNE (VERE), LADY.

After Zoust.

To waist, dir. towards r., looking f.; strings of pearls in hair, pearl earrings and necklace, dark dress trimmed with pearls; rock in background to l., distant view to r. Round the subject is a border of mezzotint. Including border, $5\frac{1}{2}$ by 4.

Plate 40.

I. In fine upper and lower italics: "Zoust pinx^t C. Turner sculp^t" In light open upright capitals: "Lady Fairfax Wife of [*Wife of* in upper and lower] Tho^s Lord Fairfax" In fine upper and lower italics: "Vide Clarendon From an Original Painting by Zoust [*Zoust* in upright letters] in the possession of" In light open upright upper and lower: "John Fyche Palmer Esq^r Ickwell Bedfordshire London Published by [the last two words in fine italics] S. Woodburn, 1811" *First edition; B.M.; Mr. H. W. Bruton.*

II. The lettering strengthened and made thick and thin. *Second edition.*

451. FALKLAND, LUCIUS CARY, 2ND VISCOUNT. *After Corn. Janssen.*

Born about 1610, fell at Newbury, 1643.

To waist, dir. towards r., looking f.; long hair, slight moustache, wide lace collar, slashed coat, sash. The subject is surrounded by a border of mezzotint.

Including border, $5\frac{3}{8}$ by $4\frac{1}{8}$.

Plate 41.

I. In small upper and lower italic lettering: "Corn. Janssen pinx^t Charles Turner sculp^t" In light lettering—open upright capitals, open upright upper and lower, and upper and lower italics: "Lucius Viscount Falkland, Obi^t 1643, From an Original Picture by C. Janssen in the Possession of Tho^s Lloyd Esq^e London Published by S. Woodburn 1811" *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition; B.M.; G.*

452. FALKLAND, LETITIA, VISCOUNTESS.

After Corn. Janssen.

Wife of Lucius Cary, 2nd Viscount.

To waist, in a square with a bordering of light mezzotint, dir. f., facing slightly l.; short curls, pearl earring and necklace, wide lace collar, bodice elaborately trimmed with pearls.

With border, $5\frac{1}{4}$ by $4\frac{1}{8}$.

Plate 42.

I. In fine italics, light open upright capitals, and upper and lower lettering: "Corn. Janssen pinx^t Charles Turner sculp^t Letitia Viscountess Falkland Obi^t 1646 Æt 36 From an Original Picture by C. Janssen in the Possession of Tho^s Lloyd Esq^r London Published by S. Woodburn, 1811." *First edition.*

II. The lettering strengthened and made thick and thin. *Second edition.*

CHARLES TURNER, A.R.A.

453. TANKERVILLE, FORD GREY, EARL OF.

Born 1654, died 1701.

To waist, standing, dir. l., facing more towards f.; long wig, lace cravat, loose robes.
 $4\frac{3}{8}$ by $3\frac{3}{8}$.

Plate 48.

I. In various styles of light open, and fine, lettering: "Engraved by C. Turner Ford Lord Grey from an original Miniature in the Possession of the Publisher. London Published by S. Woodburn 1813" *First edition; B.M.*

II. The inscription strengthened and made thick and thin. *Second edition.*

454. HAMPDEN, JOHN.

Born 1594, died 1643.

To waist, dir. slightly r., looking f.; long hair, armour, linen collar. A border of light mezzotinting surrounds the subject. Inside border, $4\frac{1}{4}$ by $3\frac{1}{2}$.

Plate 51.

I. In fine upper and lower italics: "Charles Turner sculp^t" In light open upright capitals, upper and lower, and fine upper and lower italics: "John Hampden killed at the Battle of Chalgrave Field, Oxfordshire From an Original Painting the size of Life In the Collection of Charles Kemys Tynte Esq^r London Published by S Woodburn 1810" *First edition; B.M.; Mr. J. Charrington.*

II. The inscription strengthened and made thick and thin. *Second edition; C.*

455. ORLEANS, HENRIETTA, DUCHESS OF.

After Mignard.

Fully to waist, dir. and facing towards l.; short curls, pearl earrings and necklace, low-necked dress ornamented with pearls, cloak with fleur-de-lis pattern across l. arm, bracelet on l. wrist, l. hand holding floral wreath. $4\frac{3}{8}$ by $3\frac{5}{8}$.

Plate 53.

I. In fine upper and lower italics: "Mignard P^t Turner, sculp." In light open upright capitals: "Henrietta Dutchess of Orleans" In light open upright upper and lower: "daughter of Charles the First Obit 1670. Æt. 25." In open upright and italics: "London Published by S. Woodburn 1812" *First edition; B.M.; C.*

II. The plate retouched. *Second edition.*

456. HOLLAND, HENRY RICH, 1ST EARL OF.

After Sir A. Vandyck.

Born about 1589, beheaded 1649.

To waist, in an oval, dir. towards r., looking f.; long wig, moustache and small pointed beard, wide lace collar, cuirass, badge suspended from neck. Mezzotint grounding extends beyond the oval. $5\frac{3}{8}$ by $4\frac{1}{8}$.

Plate 55.

I. In fine upper and lower italic lettering: "Vandyke pinx^t Charles Turner sculp^t" In light open upright capitals, upper and lower, and fine italics: "Henry Rich Earl of Holland, From an Original Picture the size of Life by Vandyke, Formerly in the possession of Lenthall, Speaker of the House of Commons, Now in the Collection of Jeremiah Harman, Esq^r London Published by S Woodburn 1810" To l., "Obit 1649" *First edition; B.M.; C.*

II. The plate retouched. *Second edition.*

SIR WALTER SCOTT

1810

AFTER RAEBURN







CATALOGUE OF PORTRAITS

457. HUNTLY, GEORGE GORDON, 2ND MARQUESS OF.

After Sir A. Vandyck.

To waist, dir. towards l., looking f.; long dark wig, moustache, pointed beard, wide lace collar, armour. Beyond the subject is a light border of mezzotint ground.

Including border, $5\frac{3}{8}$ by $4\frac{1}{8}$.

Plate 56.

I. In fine upper and lower italic, light open upright capitals, and lower lettering: "Van Dyck del^t C. Turner sculp^t George Gordon, Marquis of Huntley Obit 1649. Engraved from a drawing by Luttrell after the Original by Van Dyck. London Published by S. Woodburn, 1811" *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition; B.M.; Mr. J. Charrington.*

458. MORE, SIR THOMAS.

After H. Holbein.

Born 1478, died 1535; Lord Chancellor.

To waist, in a square frame of mezzotint, dir. and facing towards r.; black cap, robes, chain round neck, r. hand holding paper, ring on l. forefinger, curtain in background.

Including frame, $5\frac{1}{2}$ by $4\frac{1}{8}$.

Plate 66.

I. In small upper and lower italics: "C. Turner sculp^t" In light open upright capitals: "Sir Thomas More" In several styles of small fine and open lettering: "Natus 1482 Obit 1535 From a drawing by Bulfinch after the Original Picture by H. Holbein. London Published by S. Woodburn, 1811" *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition; B.M.; C.*

459. NEWCASTLE, WILLIAM CAVENDISH, 1ST DUKE OF.

To waist, dir. towards l., looking f.; long hair, moustache, wide linen collar, dark buttoned coat. The subject is surrounded by a border of mezzotint.

Including border, $5\frac{5}{8}$ by $4\frac{1}{8}$.

Plate 67.

I. In light open upright capitals, open upper and lower, and fine upper and lower italics: "Ch^s Turner sculp^t William Marquis of Newcastle Obit 1676 Æt 84 From an Original Miniature in the possession of the Publisher. London Published by S. Woodburn, 1811" *First edition; B.M.*

II. The inscription strengthened and made thick and thin. *Second edition.*

460. NORFOLK, THOMAS HOWARD, 4TH DUKE OF. *After Holbein.*

Nearly to waist, facing towards l., looking f.; short beard, cap, linen collar, chain round neck, cloak; his r. hand appears from under cloak and touches chain. A light mezzotint border surrounds the subject.

$4\frac{1}{2}$ by $3\frac{1}{2}$.

Plate 68.

I. In fine italic upper and lower lettering: "H. Holbein pinx. C Turner sculp." In light open upright capitals: "Tho^s Howard Duke of Norfolk" In light open upright upper and lower: "beheaded A.D. 1572" In light italics: "from an Original Picture by Hans Holbein" [the last two words in capitals]. In light open upright upper and lower: "formerly in the Collection of Lady Hyde now in the Possession of M^r R. Grave London Published by [the last two words in upper and lower italics] S. Woodburn 1810" *First edition; B.M.; Mr. J. Charrington.*

II. The lettering strengthened and made thick and thin. *Second edition; C.*

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461. NORFOLK, HENRY HOWARD, 6TH DUKE OF.

To waist, in an oval, dir. towards r., looking f.; long wig, slight moustache, lace cravat, armour. Beyond the oval is a border of mezzotint.

Including border, $5\frac{3}{8}$ by $4\frac{1}{8}$.

Plate 69.

I. In several styles of light lettering—open upright capitals, open upright upper and lower, and italics: "Henry Duke of Norfolk Hereditary Earl Marshal of England Obit 1701 Engraved by C. Turner from an Original Painting London Published by S. Woodburn, 1810" *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition; B.M.*

462. PENN, WILLIAM.

After Sir P. Lely.

Born 1621, died 1670.

To waist, dir. and facing slightly l.; long hair, white cravat with black tie over it, close fitting buttoned coat.

$4\frac{1}{2}$ by $3\frac{3}{8}$.

Plate 73.

I. In various styles of light lettering—italics, open upright capitals, and upper and lower: "S^r P. Lely pinx^t R. Earlom sculp^t Admiral Penn One of Cromwell's Admiral's who took Jamaica from the Spaniards from the Original Picture London Published by S. Woodburn, 1811." *First edition.*

II. The inscription strengthened and made thick and thin. *R. Earlom sculp^t erased; instead: "C. Turner. sculp."* *Second edition.*

As impressions of the two states have not been compared, they may be from two different plates.

463. RICHMOND, FRANCES THERESA (STUART), DUCHESS OF.

After Sir P. Lely.

Wife of Charles Stuart, 3rd Duke of Richmond.

To waist, in an oval, dir. slightly r., looking f.; curls—one curl falling on l. shoulder, loose low-necked robe. Beyond the oval is a border of mezzotinting.

Including border, $5\frac{1}{4}$ by $3\frac{7}{8}$.

Plate 81.

I. In fine upper and lower italics: "P. Lely pinx^t C. Turner sculp^t" In light open upright capitals, upright upper and lower, and upper and lower italics: "Frances Stuart Dutchess of Richmond ob 1702 from an Original Painting by S^r Peter Lely London: Published by S. Woodburn 1810." *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition.*

464. STAYNER, SIR RICHARD.

Died 1662.

To waist, in an oval, dir. towards r., looking f.; long dark wig, moustache, lace cravat, armour. Beyond the oval is a border of mezzotinting.

Including border, $5\frac{3}{8}$ by $4\frac{1}{8}$.

Plate 90.

I. In fine upper and lower italics, light open upright capitals, and light open upright upper and lower lettering: "C. Turner sculp^t Sir Rich^d Stayner Kn^t Adm^l Distinguished Himself under Blake against a Spanish Flota at Stanta Cruz created Rear Adm^l by

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Charles the 2nd Vide Naval Biog. From an Original Painting in the Possession of R^t Holford Esq^r London Published by S. Woodburn, 1810 " *First edition; B.M.; C.*

II. The inscription strengthened and made thick and thin. *Second edition.*

465. STRANGEWAYS, GILES.

After D. Loggan.

Died 1675.

To waist, in an oval, dir. towards r., looking f.; slight moustache, lace cravat, armour; head uncovered. Size of oval $4\frac{3}{8}$ by $3\frac{3}{8}$.

Plate 92.

I. In various styles of light open, and fine, lettering: "D Loggan delin^t Charles Turner sc^t Giles Strangeways from an original drawing by D. Loggan in the possession of M^r Robert Grave London Published by S. Woodburn, 1811" *First edition; B.M.; C.*

II. The lettering slightly strengthened and made thick and thin. *Second edition; B.M.*

466. TWISDEN, SIR THOMAS.

Nearly to waist, dir. towards r., looking f.; skull cap, bands, judge's robes. $4\frac{1}{2}$ by $3\frac{1}{2}$.

Plate 94.

I. With inscription in light lettering—italic and open upright: "C. Turner sculp^t Sir Thomas Twisden Bar^t 1666 Just. of K. B. 1660 resigned 1680 Obit 1682 London Published by S. Woodburn, 1812" *First edition.*

II. The inscription strengthened and made thick and thin. *Second edition; B.M.*

467-476. PORTRAITS OF ROYAL PERSONAGES.

A series of fifteen portraits, engraved by Charles Turner, R. Earlom, and R. Dunkarton. London: Printed by J. M'Creery, Black Horse Court, Fleet Street, and published by S. Woodburn, 1816. Retouched and re-issued by J. B. Nichols & Son, 25, Parliament Street, London, in 1830.

A copy of the first edition is in the Victoria and Albert Museum, and of the re-issue in the Cheylesmore Collection, British Museum.

The following plates are by Charles Turner, and they are placed in the order they appear in the book.

467. ELIZABETH, QUEEN.

After Isaac Oliver.

Born 1533, died 1603.

W. L., standing, wearing ruff and long veil, coronet and jewels on head, necklace, holding sceptre in r. hand, orb in l., and attired in the dress in which it is said she went to St. Paul's Cathedral to return thanks after the defeat of the Spanish Armada. A table to r. on which are a sword and a book, placed upon a cushion. Curtain to l.

$12\frac{1}{2}$ by 9.

Preliminary etching. *B.M.*

Before any inscription, finished. *B.M.*

I. In open upright capitals: "Her Sacred Majesty Queen Elizabeth, [the last two words in open gothic upper and lower lettering] in the Superb Dress, in which she went to St Paul's, to return thanks for the defeat of the Spanish Armada." In open upright

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upper and lower lettering: "Engraved by Charles Turner, from the extreme rare Print by Crispin de Passe, after a Drawing by Isaac Oliver. London: Published by S. Woodburn, 112 St Martin's Lane." To r. in open italic capitals: "Proof" *Mr. J. S. Earle*.

II. The word *Proof* erased; the inscription strengthened and made slightly thick and thin. *From the 1816 edition; B.M.; Mr. L. B. Mozley.*

III. The plate worn. *From the 1830 edition.*

468. JAMES I.
Born 1566, died 1625.

After F. Delaram.

W. L., on horseback, turned to l.; lace frill and ruffles and embroidered dress; l. hand touching waistband; the horse's fore-legs are raised; in the background a view of the River Thames with London and London Bridge.

11 $\frac{3}{4}$ by 8 $\frac{7}{8}$.

Before any inscription. *B.M.; V. and A.; Mr. F. B. Daniell.*

I. In open upright thick and thin gothic lettering: "James the First, King of Great Britain" In open upright thick and thin upper and lower: "Engraved by Charles Turner from an extreme rare print by Delaram. London: Published by S. Woodburn, 112, St Martin's Lane." *From the 1816 edition; Mr. L. B. Mozley.*

II. The plate worn. *From the 1830 edition.*

469. JAMES I AND FAMILY.

After W. Passe.

The King, in royal robes, wearing crown, and with sceptre in r. hand, sits on a raised seat, and around him are fourteen members of his family. On each side a flying cupid displays a drapery bearing the legends:

Progenies Iaco et: An:
R R: Mag Britan:

A Henricus P^a
C Carolus Pr
B D. Elizabeth
D D. Maria
E D. Sophia

Progenies R R: Bohemiæ

1 Frederick
2 Carolus
3 Elisabeth
4 Robbertus.
5 Mauritius
6 Louisa Holbindina
7 Lodovicus

10 $\frac{3}{8}$ by 14 $\frac{3}{4}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription below subject. *B.M.; Mr. F. B. Daniell.*

I. In light open gothic lettering: "His Majesty James the First, King of England," In light open upright capitals: "And His Royal Progeny; Together with the Family of the King of Bohemia." In light open upright upper and lower lettering: "Engraved by Charles Turner from an extreme rare Print by Passe. London: Pub^d 1814, by S. Woodburn, 112, St Martin's Lane." To r. in light open italic capitals: "Proof" *V. and A.*

II. The lettering strengthened and made thick and thin. *From the 1816 edition; B.M.; C.*

III. The plate damaged in upper l. corner. *From the 1830 edition.*

470. CHARLES, PRINCE OF WALES.

After Delaram.

Born 1600, died 1649. Ascended the throne as King Charles I, 1625.

On horseback, turned to r., looking f.; hat with plumes, ruff, embroidered dress, badge suspended by ribbon round neck; r. hand holding long bâton, end of which rests on

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thigh; the horse has ornamented harness, with feathers at forehead and tail; landscape background, with Richmond Palace in distance to r. 12 by 9 $\frac{1}{8}$.

Before any inscription. *B.M.; V. and A.*

I. In open upright upper and lower lettering under centre of subject: "Charles Turner sculpsit 1813." In open gothic upper and lower: "Charles Prince of Wales" In open upright capitals: "Second Son of James 1st afterwards King" In open upright upper and lower: "Engraved by Charles Turner from a unique print by Delaram. London: Published by S. Woodburn, 112 S^t Martin's Lane." To r., in open upright capitals: "Proof" *Mr. J. S. Earle.*

II. The word *Proof* erased. *From the 1816 edition.*

III. The plate worn. *From the 1830 edition.*

471. BOHEMIA, FREDERICK V, KING OF.

Born 1596, died 1632. Married Elizabeth, daughter of James I, 1613.

W. L., on horseback, dir. towards r., looking f.; head uncovered, ruff, armour; l. hand holding reins, r. arm outstretched, hand holding bâton; the horse is plunging with its forefeet raised; a battle is raging in background. 12 $\frac{3}{8}$ by 9 $\frac{1}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *B.M.; V. and A.*

I. Inscription as in State II, but before it was made thick and thin. *Mr. L. B. Mozley.*

II. In open slightly thick and thin gothic lettering: "Frederick V. of Simmerin, Elector Palatine 1610," In open thick and thin upright capitals: "Titular King of Bohemia 1619. K. G. Obit 1632. Æt. 36." In similar upper and lower lettering: "Engraved by Charles Turner, from an authentic original. London: Published by S. Woodburn, 112, S^t Martin's Lane, 1813." *From the 1816 edition; Sir Walter Gilbey.*

III. The plate worn. *From the 1830 edition.*

472. CROMWELL, OLIVER.

After W. Faithorne.

Born 1599, died 1658.

An emblematical print. Cromwell in armour, and holding an open book in l. hand and a sword in r., stands between two pillars, his l. foot on a serpent, his r. on a prostrate woman. From the pillar on l. hang four flags, from that on r. three. Emblematical figures and subjects are crowded upon the plate. 13 $\frac{1}{4}$ by 9 $\frac{3}{4}$.

Preliminary etching, with the four Greek words; and at foot of subject: "C. Turner fecit." *Mr. F. B. Daniell.*

The subject finished. Before any inscription, except the Greek words: "ΜΟΝΩ ΤΩ ΘΕΩ ΛΟΞΑ" [*sic*] at top of subject. *B.M.; V. and A.*

I. With a number of inscriptions added in different parts of the subject. Beneath, in light open gothic: "Oliver Cromwell," In light open upright capitals: "Lord Protector of England, Scotland, France and Ireland, And the territories thereunto belonging." In light open upright upper and lower: "Engrav'd by Cha^s Turner, from the celebrated print by W. Faithorne. London: Published by S. Woodburn, 112 S^t Martin's Lane." To r., in light open italic capitals: "Proof"

II. The inscriptions strengthened and made thick and thin, the word *Proof* erased. *From the 1816 edition.*

III. The plate worn. *From the 1830 edition.*

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473. CHARLES II.
Born 1630, died 1685.

After Sir P. Lely.

W. L., seated in a richly carved chair, dir. towards l., looking f.; long dark wig, cravat, robes, Garter, collar and George; l. hand on arm of chair, r. arm on table on which are the crown and sceptre; Windsor Castle in distance to l. 11 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *B.M.; V. and A.*

I. In light open upright gothic lettering: "Charles II. King of England." In light open upright capitals: "Natus 1630. Obit 1685." In light open upright upper and lower: "Engraved by Charles Turner." *From the 1816 edition; B.M.*

II. The plate worn. *From the 1830 edition.*

474. MAXIMILIAN I.
Born 1459, died 1519. Emperor of Germany from 1493.

After Hans Burgkmair.

On horseback, turned in profile to l.; elaborately ornamented helmet with high plume of peacock feathers, armour, l. hand holding end of bâton, rich armour on horse; an archway in background. 12 $\frac{5}{8}$ by 8 $\frac{7}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *B.M.; V. and A.; Mr. F. B. Daniell.*

I. In light open gothic upper and lower lettering: "Maximilian Emperor of Germany &c. &c." In light open upright capitals: "Drest for a Tournament He was installed Knight of the Garter in the reign of Henry the Seventh, Obi 1519." In light open upright upper and lower lettering: "Engraved by Charles Turner from an extreme rare Print by Hans Burgkmair. London: Pub^d 1814, by S. Woodburn, 112, St Martin's Lane." *B.M.*

II. The lettering strengthened, making it thick and thin. *From the 1816 edition; B.M.; Mr. J. S. Earle; Mr. L. B. Mozley.*

III. The plate worn. *From the 1830 edition.*

475. ORANGE, WILLIAM I ("THE SILENT") PRINCE OF.

After J. Wierix.

Born 1533, died 1584.

W.L., standing, dir. f., facing very slightly r.; head uncovered, frill, cuirass, breeches, light stockings, sword; r. hand holding truncheon to hip, l. hand on corner of table to r. on which lie gauntlets and helmet; archway to l. 12 $\frac{1}{2}$ by 8 $\frac{7}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *B.M.; Mr. F. B. Daniell.*

I. In open thick and thin gothic lettering: "William the First, Prince of Orange, &c. &c." In open upright thick and thin capitals: "Shot with a pistol at Delft, July 10th 1584, by Balthazar Gerards." Same lettering, but upper and lower: "Engraved by Charles Turner from an original by J. Weirix. [*sic*] London: Pub^d 1814 by S. Woodburn, 112 St Martin's Lane." *From the 1816 edition; B.M.*

II. The plate worn. In inscription space a scratch noticeable between the words *By* and *Balthazar*. *From the 1830 edition.*

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476. HENRY IV OF FRANCE.

After R. Elstracke.

Born 1553, succeeded to the throne 1589, assassinated by Ravallac 1610.

W.L., on caparisoned horse, turned towards r., facing f.; wreath on head, armour, scarf; r. hand holding truncheon to thigh; battle raging in background between opposing cavalry. 12 by 9 $\frac{1}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *V. and A.; Mr. F. B. Daniell.*

I. In open thick and thin gothic lettering: "Henry the Fourth, King of France," In open upright thick and thin capitals: "Called the Great." In similar upper and lower lettering: "Obit 1610. Engraved by Charles Turner from a Unique Print by Renold Elstracke. London: Pub^d 1814, by S. Woodburn, 112, St Martin's Lane." *From the 1816 edition.*

II. The plate worn. *From the 1830 edition.*

477. PORTUGAL, MARIA II, DA GLORIA, QUEEN OF.

After Sir T. Lawrence.

Born 1819, died 1853. Daughter of Pedro, Emperor of Brazil, who succeeded to the throne of Portugal in 1826, but resigned it to his daughter.

To knees, sitting, dir. slightly l., facing towards r.; short curls, light low-necked dress with short sleeves, scarf, orders; l. hand on r. hand on l. arm of chair; pillar in background to l., curtain to r. 8 $\frac{3}{8}$ by 6 $\frac{1}{2}$.

Before any inscription. *B.M.; C.*

478. POWER, TYRONE.

After John Simpson.

Born 1797, died 1841; actor. Leading Irish comedian at Drury Lane Theatre, 1826. Wrecked in the "President" during her voyage from New York to Liverpool.

To waist, dir. very slightly r., looking f.; rough dark hair, dark neckerchief, dark buttoned coat; l. hand holding reading-glass which is suspended by ribbon from neck. 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by John Simpson, Esq. Engraved by C. Turner, A.R.A." In facsimile of autograph: "Tyrone Power 1833" In fine upper and lower italics: "London, Published May 18, 1833, by Mr Charles Simpson, N^o 10, Carlisle Street, Soho Square." *B.M.; Mr. H. W. Bruton.*

479. POWER, MR.

To waist, sitting, dir. f., facing l.; frill, plain dark buttoned coat; arms crossed before him, l. hand holding open book. 6 $\frac{3}{8}$ by 5 $\frac{3}{8}$.

Before any inscription. *B.M.*

480. PRAED, WILLIAM.

After W. Owen.

Born 1750, died 1833. Banker in London, Truro and Falmouth. M.P. for St. Ives and Banbury.

To knees, sitting, dir. towards f., facing towards l.; frill, coat fastened by two upper buttons, l. arm on arm of chair, spectacles in l. hand; r. hand on portfolio on table to l. on which are pen and inkstand; curtain in background. 17 $\frac{3}{8}$ by 13 $\frac{7}{8}$.

Engraver's proof; head portion only. *C.*

CHARLES TURNER, A.R.A.

Before any inscription. *Truman Sale, April 27, 1906*

In fine upright upper and lower lettering: "Painted by W. Owen Esq^r R.A. Portrait Painter to His Royal Highness the Prince Regent. Engraved by C. Turner Warren St^t Fitzroy Square." In fine script: "William Praed Esq^r" In fine upper and lower italics: "London, Published March 28. 1816, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.; C.*

481. PRATT, SAMUEL JACKSON.

After J. J. Masquerier.

Born 1749, died 1814. Poet and novelist; wrote under the pseudonym "Courtney Melmoth." From 1774 devoted himself to literature as a profession.

To waist, in a square mezzotinted frame, dir. f., facing slightly r.; white neckcloth, plain dark coat fastened by one button. The mezzotint ground covers the entire plate. Including frame, 12 $\frac{1}{8}$ by 10.

Engraved on copper.

I. In fine script lettering: "I. J. Masquerier pinxt C. Turner sculp^t" In light open script: "M^r Pratt" In fine upper and lower italics: "London, Published Feb^y 6. 1802, by C. Turner, N^o 56 [*sic*] Warren Street, Fitzroy Square." *B.M.; C.*

II. The lettering slightly strengthened. A line of inscription added under title, in thick and thin script: "Author of Sympathy, Gleanings, the Poem on the Poor or Bread, &c. &c." *B.M.*

482. PRICE, SIR CHARLES.

After Rd. Carruthers.

Born 1748, died 1818. Banker; M.P. for London, and Lord Mayor, 1803. Colonel of the 4th Regiment of City Volunteers.

To knees, sitting, dir. slightly r., looking f.; lace frill and ruffs, civic robe and chain; r. arm on arm of chair, l. hand on paper on table to r. on which are two books, ink-stand and pen; curtain in background. 14 $\frac{3}{4}$ by 11 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by R^d Carruthers. Engraved by C. Turner." In fine script: "Sir Charles Price Bar^t" In fine upper and lower italics: "London, Published March 9. 1819, by C. Turner 50 Warren Street, Fitzroy Square." *B.M.*

483. PRICE, THEODORE.

After J. J. Masquerier.

W.L., standing in a room, dir. slightly l., looking f.; plain dark dress, dark stockings, shoes; eyeglass suspended by ribbon from neck; r. foot crossed over l., l. hand on hip, r. arm leaning on mantelshelf of fireplace to l. over which is a large looking-glass; r. hand holding letter; screen behind him to r. 23 $\frac{1}{2}$ by 16 $\frac{3}{8}$.

Before any inscription. *Mr. J. Charrington; Dr. J. S. Joule.*

In fine upright upper and lower lettering: "Painted by John James Masquerier Esq^r Engraved by C Turner ARA Engraver in Ordinary to His Majesty" In light open upright capitals: "Theodore Price Esq^e" In fine upright upper and lower: "London Published November 23 1829 by M^r Turner 50 Warren Street Fitzroy Square." To r., in fine italic capitals: "Proof" *B.M.; C.; Mr. Burdett-Coutts.*

484. PRIESTLEY, JOSEPH.

After H. Fuseli.

Born 1733, died 1804; natural philosopher and theologian. Librarian to the Earl of Shelburne; contributed to the study of electricity; emigrated to New York, 1794.

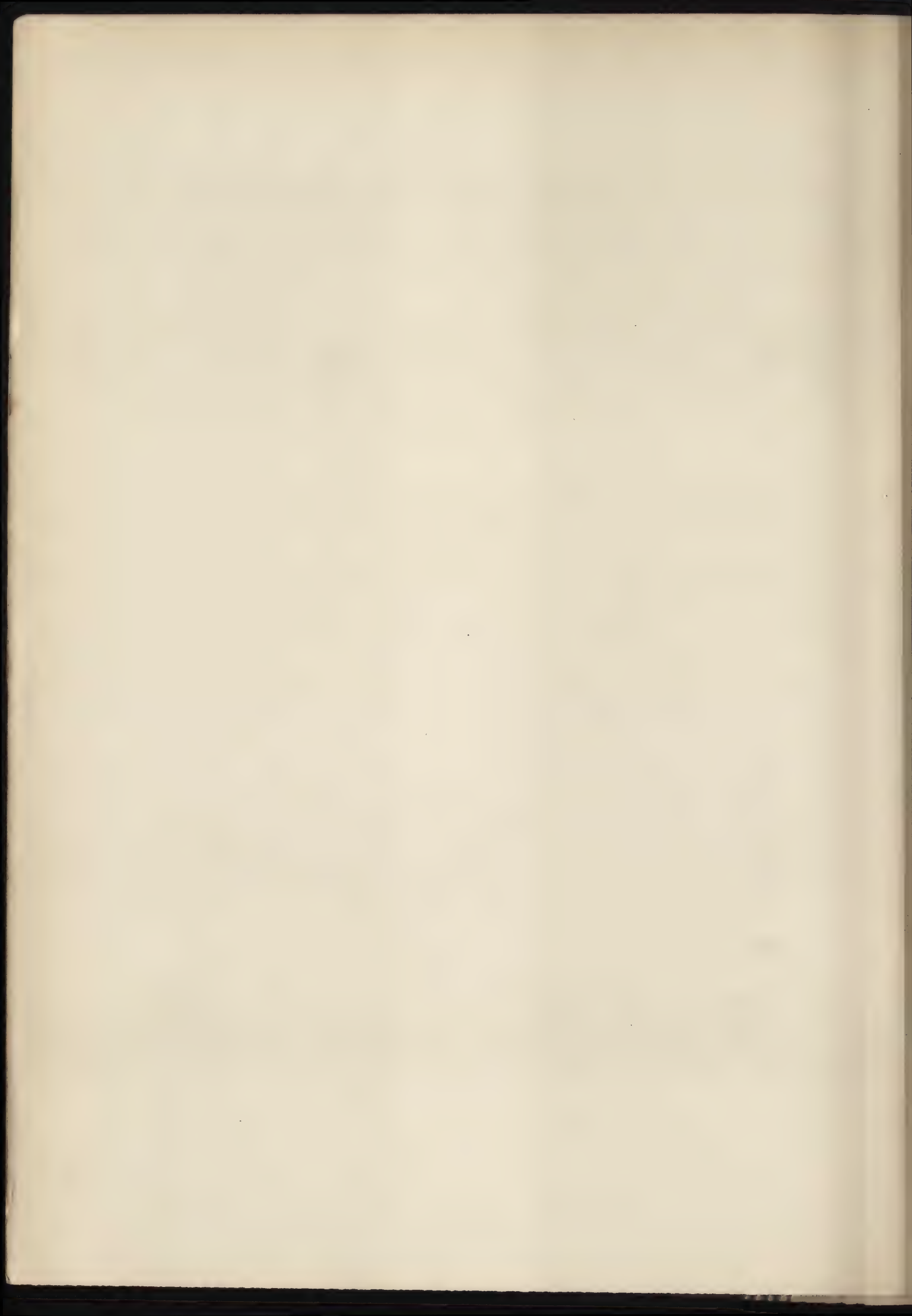
Nearly w.l., sitting, dir. and facing towards r.; powdered hair, plain dark dress, three large buttons on coat, r. hand on knee, l. elbow on table to r. on which are books and papers; r. knee crossed over l.; curtain in background to l. 11 $\frac{1}{4}$ by 8 $\frac{3}{4}$.

THE WATER-MILL

1812

AFTER CALLCOTT





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Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by — Fuseli, Esq^r Engraved by C. Turner, A.R.A." In fine upper and lower italics near foot of plate: "London, Published Oct^r 1836, by Richard Taylor, Red Lion Court, Fleet Street." *B.M.*

485. RAE, ALEXANDER.

After J. Pocock.

Born 1782, died 1820; actor. Appeared as Hamlet at Bath in 1806; first performed at Drury Lane in 1812, a short time before the print was published.

As Hamlet. To waist, dir. towards l., facing towards r.; dark hair, Vandyck collar, badge suspended by broad ribbon from neck, cloak with star near l. shoulder. An aquatint border surrounds the subject. $10\frac{1}{8}$ by $8\frac{1}{2}$.

In light open upright upper and lower lettering: "Painted by J. Pocock Engraved by C. Turner." In fine script: "M^r Rae in the [the last two words in light open upright lower lettering] Character of Hamlet." In fine upper and lower italics: "London Published Jan^y 20. 1813, by C. Turner, Warren Street, Fitzroy Square." To r., in fine upper and lower italics: "Proof" *B.M.*; *C.*; *Mr. H. W. Bruton*; *Mr. Burdett-Coutts*.

486. RAFFLES, THOMAS, D.D.

After Wm. Scott.

Born 1788, died 1863. Independent minister at Hammersmith, 1809-11; afterwards at Liverpool, as indicated in State II, 1811-62. Gained a high reputation as a pulpit orator. Author of a number of literary works.

Fully to waist, standing in a pulpit, dir. very slightly l., looking f.; bands, gown; l. hand placed on open book on cushion before him, r. hand raised, forefinger pointing upwards; fluted pillar in background to r. $15\frac{3}{8}$ by 12.

I. In fine upright upper and lower lettering: "Painted by W^m Scott, Esq. Engraved by C. Turner, A.R.A." In fine upper and lower italics at foot of plate: "London, Published June 23, 1835, by M^r Scott, Sussex Cottage, Park Village, Regents Park." *B.M.*

II. With additional inscription. In light open upright capitals: "The Rev^d Thomas Raffles, D.D. L.L.D. &c. &c. &c." In fine script: "Minister of Great George Street Chapel Liverpool." *V. and A.*

RAINIER, PETER. *See BRENTON'S NAVAL HISTORY, No. 66.*

487. RAMSAY, JOHN, M.D.

After James Ramsay.

To waist, sitting, dir. f., facing towards r.; own hair, white neckerchief, plain dark dress. $7\frac{3}{4}$ by $6\frac{1}{8}$.

In fine upright upper and lower lettering: "Painted by James Ramsay, Esq^{ro} Engraved by C. Turner, A.R.A." In facsimile of autograph: "John Ramsay, M.D." [*M.D.* in script] In slightly thick and thin script: "Newcastle upon Tyne." In fine upper and lower italics: "London, Published June 18, 1834, for the Proprietors, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

488. RAMSDEN, JESSE.

After H. Edridge.

Born 1735, died 1800; celebrated maker of astronomical instruments, for which he patented important improvements. Resided in the Haymarket and Piccadilly, London.

Fully to knees, sitting at a table, dir. and facing towards l.; his l. hand on a paper on the table, his r. hand holding a small pair of compasses and measuring on the paper. His l. knee crossed over r. A narrow stipple border surrounds the subject. $6\frac{5}{8}$ by $4\frac{7}{8}$.

STIPPLE ENGRAVING.

CHARLES TURNER, A.R.A.

In thick and thin script lettering: "H. Edridge del^t C. Turner sculp^t Jesse Ramsden F.R.S." In upper and lower italics: "Published May 20. 1801, by Cha^s Turner, N^o 56, Warren Street, Fitzroy Square." *B.M.*

489. RANDOLPH, JOHN, D.D.

After J. Hoppner.

Born 1749, died 1813. Bishop of Oxford 1799; of Bangor 1807; and of London 1809.

Nearly w.l., sitting, dir. towards f., facing slightly l.; short wig, bands, ecclesiastical robes; r. arm on arm of chair, l. hand on open book on table to r.; shelves of books, fluted pillars and curtain in background. 17 $\frac{5}{8}$ by 13 $\frac{7}{8}$.

Masked proof. *C.*

I. In fine upper and lower italics: "Painted by J. Hoppner Esq^r R.A. Engraved by C. Turner" In fine script: "John Randolph D.D." In light open upright capitals: "Bishop of London. 1809." In fine upper and lower italics: "London Published Feb^y 10th 1811. by W. Richardson 31. Strand." *B.M.*

II. The script lettering strengthened and made thick and thin. The open upright capitals filled in with a line. *Mr. H. W. Bruton.*

490. RAYMOND, JAMES GRANT.

After W. H. Bate.

Born at Strathspey, 1771, died before 1818; actor.

Nearly to waist, in a line-engraved border, dir. f., facing slightly upwards towards r.; dark curly hair, wide embroidered collar with tassels, slashed coat. 10 $\frac{1}{4}$ by 8 $\frac{3}{4}$.

In fine upright upper and lower lettering: "Painted by W. H. Bate Esq^r Engraved by C. Turner." In fine script lettering: "The late James Grant Raymond Esq^r" In fine italic upper and lower lettering: "London, Published Jan^y 14. 1818, by M^r Bate, 43, Berners Street." *B.M.*; *G.*; *Mr. H. W. Bruton*; *V. and A.*; *Mr. Burdett-Coutts.*

491. REMBRANDT.

After Rembrandt.

Born at Leyden, 1606, died 1669. Famous as a painter, and the greatest of etchers.

To waist, dir. r., looking f.; white turban, dark cloak with hilt of sword protruding at breast; r. hand holding papers partly rolled. 16 $\frac{7}{8}$ by 14 $\frac{1}{2}$.

Before any inscription. *Mr. J. Charrington*; *Mr. H. S. Theobald, K.C.*

In fine upper and lower italics: "Rembrant Pinx^t London: Published Jan: 2^d 1809, by Edw^d Orme, [the last two words in capitals] Printseller to the King; Engraver & Publisher, Bond Street, corner of Brook Str^t Cha^s Turner Sculp^t" In light open upright capitals: "Rembrant" In light open italic capitals: "Proof" *B.M.*; *Mr. H. P. Horne.*

492. RENDLESHAM, ANDALUSIA, LADY.

After G. Engleheart.

Mary Andalusia, daughter of Lieut.-General Samuel Trevor Dickens; in 1809 married John, 2nd Baron Rendlesham, and died 1814.

To waist, dir. and looking f., facing very slightly r.; short dark curls, dark dress with low neck cut square and edged with narrow lace, lace shawl around arms; glimpse of distant landscape to r. 10 $\frac{3}{8}$ by 8 $\frac{1}{4}$.

In fine upright upper and lower lettering: "Painted by G. Engleheart. Engraved by C. Turner." In fine upper and lower italics: "London Published for the Proprietor, by C. Turner, 50, Warren Street, Fitzroy Square." *C.*

CATALOGUE OF PORTRAITS

493. REYNOLDS, SIR JOSHUA.

After Sir J. Reynolds.

Born 1723, died 1792. First President of the Royal Academy.

Nearly to waist, in an oval, dir. towards l., looking towards f.; hat, powdered hair, lace frill, gown. A single stippled line surrounds the oval.

Size of plate, $4\frac{5}{8}$ by $3\frac{1}{4}$.

Size of oval, $3\frac{1}{8}$ by $2\frac{1}{2}$.

STIPPLE ENGRAVING.

In fine upper and lower italics: "Cha^s Turner, F.S.A. sculp^t 1797." In fine script: "Sir Joshua Reynolds, K^t—P.R.A." *B.M.*

494. RICHARDS, REV. GEORGE.

After C. Ross.

Born 1767, died 1837. D.D. 1820; Vicar of St. Martin's-in-the Fields from 1824 till his death.

Nearly w.l., sitting, dir. and facing towards f.; bands, black gown; elbows resting on arms of chair, l. hand holding small book in lap, forefinger between leaves.

$15\frac{1}{4}$ by 12.

In fine upright upper and lower lettering: "Painted by C. Ross. Engraved by C. Turner, A.R.A." In fine script: "The Rev^d George Richards, D.D. F.A.S. M.R.S.L." In light open upright capitals: "Vicar of St Martin in the Fields, Westminster." In fine script: "This Portrait was engraved by the desire and at the expense of the following Members of St Martins Vestry, as a testimony of their affectionate regard, and well deserved respect for their excellent Vicar." [Then follows a list of forty-two names, all but four arranged in six columns, in fine script: "His Grace the Duke of Northumberland, . . . James Deville."] In fine upper and lower italics: "London, Published Nov^r 1st 1832, by Colnaghi Sen^r Dominic Colnaghi & C^o Printsellers to their Majesties, Pall Mall East." *B.M.; C.; V. and A.*

495. RICHARDSON, ROBERT.

After Samuel Howell.

Nearly w.l., sitting, dir. very slightly r., looking f.; black neckcloth, plain dress, seals hanging from fob; arms resting on arms of chair, spectacles in r. hand, l. knee crossed over r.; table to r. on which are writing materials, a letter addressed "Sir Will^m A. Ingilby B^t Ripley Castle. R.R.", and a paper inscribed "Harrogate Bath Hospital. Erected 1824. President Robert Richardson, Esq^r," etc.; curtain and shelves of books in background.

$14\frac{5}{8}$ by $11\frac{1}{2}$.

In fine upright capitals: "Painted by Sam^l Howell, Esq. Engraved by C. Turner, A.R.A." In facsimile of autograph: "Rob^t Richardson" In fine upright capitals: "London, Published by M^r Turner, (for the Proprietor) August 10th 1842, N^o 50 Warren Street, Fitzroy Square." To l., in fine italic capitals: "Proof." In upper and lower: "Private Plate." *B.M.; C.; Mr. H. W. Bruton; Mr. Burdett-Goutts.*

496. RICHMOND, CHARLES GORDON-LENNOX, 5TH DUKE OF.

After F. Wilkin.

Born 1791, died 1860. Aide-de-Camp to the Duke of Wellington in the Peninsular, and present at Waterloo. Postmaster-General 1830-34.

To waist, dir. f., facing towards l.; wearing peer's robe over uniform on coat of which a medal is seen; curtain in background to r., fluted pillar to l.

$13\frac{1}{8}$ by $10\frac{1}{8}$.

In fine upright upper and lower lettering: "Painted by F. Wilkin Esq^r Engraved by Cha^s Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "Charles 5th Duke of Richmond, Lennox, and Aubigny." In fine upper and lower italics: "London, Published Oct^r 12. 1824, by Mess^{rs} Colnaghi & C^o Printsellers—Pall Mall East." *B.M.; C.; Mr. H. W. Bruton; Mr. L. B. Mozley.*

CHARLES TURNER, A.R.A.

RICHMOND, FRANCES THERESA (STUART), DUCHESS OF. *See*
PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 463.

RIPON, FREDERICK, 1ST EARL OF. *See* ROBINSON.

497. RIVADAVIA, BERNARDINO.

After T. Phillips.

To knees, sitting, dir f., facing r.; dark hair, white neckcloth, dark dress, seal hanging from fob; r. hand on knee, l. arm on table, hand holding paper lettered: "Reforma celestiaesteca Buenos Ayres 1822"; inkstand on the table, and another paper lettered: "Systema Representative"; curtain background. 15 $\frac{3}{4}$ by 12 $\frac{1}{2}$.

Before any inscription; and before lettering on papers. C.

I. In fine upper and lower italic lettering: "Painted by T. Phillips, Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London, Published Oct^r 24, 1825, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. L. B. Mozley.*

II. With additional inscription. In light open upright upper and lower lettering: "His Excellency" In light open upright capitals: "Don Bernardino Rivadavia," In fine script: "President of the Republic of the United Provinces, of" In light open upright capitals: "Rio de la Plata." C.

498. ROBINSON, FREDERICK JOHN.

After Sir T. Lawrence.

Born 1782, died 1859; statesman. Occupied several important Government posts. Created Viscount Goderich 1827; and Earl of Ripon 1833. Has been described as "one of the weakest Prime Ministers who ever held office."

To waist, dir. f., facing slightly r.; white neckerchief, plain buttoned coat; l. hand wearing glove and holding r. glove. 11 $\frac{7}{8}$ by 9 $\frac{1}{8}$.

Engraver's proof before any inscription. *Mr. F. B. Daniell.*

In fine upright upper and lower lettering: "Painted by Sir T. Lawrence Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty" In light open upright capitals: "The Right Hon^{ble} Frederick John Robinson." In fine script: "Chancellor of the Exchequer" In fine upper and lower italics: "London. Pub^d May 24. 1824 by Geo. Lawford Saville Place Burlington Gardens." To r., in fine italics: "Proof" *B.M.; C.; V. and A.*

499. ROBISON, JOHN, LL.D.

After Sir H. Raeburn.

Born 1739, died 1805. Mathematician and natural philosopher; published scientific works.

Nearly w.l., sitting, dir. slightly l., facing towards r.; striped vest, long striped coat, frill; arms on arms of chair, open book on table to r., globe and telescope to l. 17 $\frac{1}{2}$ by 14.

Masked proof. *B.M.*

I. In light open upright upper and lower lettering: "H. Raeburn Esq^r pinx^t C. Turner sculp^t" In light open upright capitals: "John Robison, LL.D." In fine script: "Professor of Natural Philosophy in the University of Edinburgh, &^{ca} &^{ca}" In fine upper and lower italics: "Edinburgh Published by the Proprietor Oct^r 27, 1805." *B.M.; C.*

II. The inscription strengthened and made thick and thin. A line added along the centre of each letter of the open upright capitals.

CATALOGUE OF PORTRAITS

500. ROLLE, JOHN ROLLE, BARON.

After Sir T. Lawrence.

Born 1750, died 1842. M.P. for Devonshire and a strong supporter of Pitt; raised to the peerage in 1796. The barony expired at his death.

W.L., sitting, dir. towards f., facing l.; robes, arms on arms of chair, r. hand holding coronet; pillars in background, landscape with river in distance to r. Arms in centre of inscription space, motto: "Nec Rege Nec Populo Sed Utroque." 22 $\frac{3}{4}$ by 14 $\frac{3}{4}$.

Before the arms, and before any inscription. *B.M.; G.; Mr. J. Charrington.*

I. The arms and motto added. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence Principal Painter in Ordinary to His Majesty. P.R.A. &c. &c. &c. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "The Right Hon^{ble} Iohn Lord Rolle, Baron Rolle of Stevenstone." In fine upper and lower italics: "London [this word in capitals], Published April 24. 1826, by the Proprietor, M^r Turner 50, Warren Street, Fitzroy Square." *B.M.; Mr. J. Charrington.*

II. The script lettering of title strengthened and made thick and thin. *Sale at Sotheby's, July 18. 1905 (cut impression).*

501. ROUS, JOHN LORD.

After Sir W. Beechey.

Born 1750, died 1827. M.P. for Suffolk between 1780 and 1796, when he was created Baron Rous; created Earl of Stradbroke, 1821.

To waist, dir. towards r., looking f.; head uncovered, frill, robes; tops of trees in distance to r. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

In fine upper and lower italics: "Painted by Sir W^m Beechey, Painter to Her Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In light open upright capitals: "The R^t Hon^{ble} John Lord Rous," In fine script: "Baron Rous of Dennington in the County of Suffolk." In fine upper and lower italics: "London Published Oct^r 1. 1811, by C. Turner, Warren Street, Fitzroy Square." *B.M.; G.*

C. Turner sale catalogue mentions "proof prints" and "prints."

502. ROUS, MR.

After Sir T. Lawrence.

To waist, sitting, dir. very slightly l., facing f.; light neckerchief, dark coat fastened by one button; arms resting on arms of chair, papers on table to l. 11 $\frac{7}{8}$ by 9 $\frac{1}{4}$.

Masked proof. *G.*

Before any inscription. *B.M.; Mr. H. W. Bruton.*

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner." In fine upper and lower italics at foot of plate: "London, Published Nov^r 28. 1815, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; Mr. J. Charrington; G.; Mr. E. Layton.*

503. RUSSIA, ALEXANDER I, EMPEROR OF.

After M. Houdon.

Born 1777; ascended the Russian throne 1801; died 1825.

A sculptured bust, turned to f.; coat with epaulettes, sash, medal and three stars; black background. 12 $\frac{3}{8}$ by 10.

In light open upright capitals: "Alexander." In similar upper and lower: "copied from a Bust Modeled [*sic*] at Paris by M. Houdon." In fine upper and lower italics: "Pub. Aug^t 1. 1814, at R. Ackermann's Repository of Arts, 101, Strand." To r., in light open italic capitals: "Proof" *B.M.*

CHARLES TURNER, A.R.A.

504. RUSSIA, ELIZABETH, EMPRESS OF.

After Monier.

Born 1779, died 1825. Daughter of Charles, Prince of Baden; married Alexander, afterwards Alexander I, Czar of Russia, 1793.

Nearly w.l., standing, dir. l., looking f.; short curls, jewelled band across forehead, light low-necked dress; r. hand plucking flower from a vase on table to l. An antique lamp also on table. Her reflection seen in a mirror behind table. The Russian eagle in centre of inscription space. 18 by 14.

I. Before the eagle. In light open upright upper and lower lettering: "Painted by Monier. Engraved by Cha^s Turner" In fine upper and lower italics under centre of subject: "Published by the Proprietor, London, 1805." C.

II. The artists' names erased, and re-engraved in fine upright upper and lower letters. The Russian eagle introduced. On right of it, in thick and thin script: "Elizabeth Consort of Alexander I. Emperor of all the Russias." This script inscription is repeated on the l. of the eagle, in Russian; and there is some further inscription, in Russian, beneath. B.M.

III. The plate re-touched. A fold of the dress in r. lower corner taken away and made into background. In State II, from the r. edge of work to commencement of the dress measures $\frac{5}{8}$ in.; in State III, 1 in. A series of horizontal strokes added on l. of the reservoir of lamp on table. B.M. (*a masked impression, in which the inscription can be seen "blind"*).

IV. The plate further reworked. This state can be identified by a series of oblique "rockings" from l. downwards towards r., in lower l. corner of plate. B.M. (*impression in colours*).

505. RUTLAND, JOHN HENRY MANNERS, 5TH DUKE OF.

After J. Hoppner.

Born 1778, died 1857. Succeeded to the dukedom 1787. Recorder of Cambridge and of Grantham. A Trustee of the British Museum 1815.

W.L., standing in a wooded landscape, dir. towards f., facing towards l.; uniform, scarf round waist, sword, long boots, spurs, short fur cloak around shoulders; l. hand to hip, r. arm by his side, plumed helmet in r. hand, l. foot drawn slightly back. Arms in centre of inscription space, motto: "Pour Y Parvenir". 23 $\frac{7}{8}$ by 14 $\frac{7}{8}$.

I. At foot of subject to l., lightly scraped: "J. Hoppner pinx R.A."; to r.: "C. Turner sculp". Beneath subject, in fine upper and lower italics: "J. Hoppner R.A. pinxit C. Turner sculp^t." In light open upright capitals: "His Grace the Duke of Rutland." In fine upright upper and lower: "London Published 16 April, 1801, by John Jeffries, Clapham Road." B.M.; *Dr. J. S. Foulie; Sir Walter Gilbey.*

II. The inscription strengthened, the letters of title line filled in with a pattern. The line of publication erased; instead, in upright thick and thin upper and lower: "London Published June 4th 1804 by John. P. Thompson G^t Newport Str^t."

C. Turner's Diary, Sept. 8, 1800: "Went to Clapham; horse & turnpikes 10.0". This was evidently a visit to John Jeffries, the publisher of the above, to arrange to engrave this, Turner's first portrait after Hoppner, which he commenced Sept. 21st. March 13, 1801: "Deliver'd the Plate Duke of Rutland. Note for 2 Months from Jeffries. £15. 15. 0".

506. RUTLAND, MARY ISABELLA (SOMERSET), DUCHESS OF.

After Mrs. Mee.

Youngest daughter of Charles, 4th Duke of Beaufort, married Charles, 4th Duke of Rutland, 1775; died 1831.

To waist, in a line engraved border surmounted by a coronet, dir. and facing slightly l., looking f.; tiara, low-necked light-coloured dress with high waist; armlets, bracelet on l. wrist. 4 $\frac{1}{4}$ by 3 $\frac{1}{4}$.

CATALOGUE OF PORTRAITS

In light open upright upper and lower lettering: "Painted by M^{rs} Mee. Engraved in Mezzotinto by C. Turner." In fine script: "Mary Isabella" In light open gothic, with flourishes: "Dutchess of Rutland." In fine upper and lower italics: "London Published July. 10. 1804. by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M. (printed in colours); Mr. J. Charrington.*

ST. ALBANS, DUCHESS OF. *See* MELLON.

ST. CLAIR, MISS. *See* EMILY. No. 804.

After W. Owen.

507. SAINT SIMON, CLAUDE ANNE, MARQUIS DE.
Born 1740, died 1819.

Fully to waist, in an oval, dir. and facing very slightly towards r.; head uncovered, uniform, sash; r. hand holding sword; hills in background r. and l. A single stippled line surrounds the oval.
4 by 3 $\frac{1}{4}$.

STIPPLE ENGRAVING.

In fine upright upper and lower lettering: "C. Turner sculp^t" In fine script: "Le Marquis de Saint Simon Grand d'Espagne de p^{re} classe; Comd^r de l'ordre de St Louis: Lieutenant-général des armées de S. M. C. Colonel de la Legion Royale des Pyrenées 1793.

C'est le cœur de Bayard, et ce sont ses services,
Saint-Simon sur la gloire acquiert un droit de plus.
Dans l'horrible siècle des vices
il montre toutes les vertus."

In fine upper and lower italics: "London Pub^d Dec^r 31. 1818, by C. Turner, 50 Warren St Fitzroy Square." *B.M.*

508. ST. VINCENT, JOHN JERVIS, EARL OF. *After Sir W. Beechey.*
Born 1735, died 1823; admiral. Defeated the Spanish fleet off Cape St. Vincent, February 14, 1797, for which he received a pension and was created an Earl; retired in 1807.

W.L., standing, dir. towards f., facing downwards towards r.; robe over naval uniform, medal, collar, and badge; l. arm by his side, hand holding sword; Naval Bill in r. hand; cloth-covered table to l., on which are books, papers, and terrestrial globe; naval battle in distance to l.
22 $\frac{1}{2}$ by 16 $\frac{1}{2}$.

Before any inscription. *Sale at Puttick's, March 30, 1906.*

In fine upright upper and lower lettering: "Painted by Sir W. Beechey, R A. Engraved by C. Turner." In fine script: "John Earl of St Vincent, Admiral of the Red & Gen^l of Marines, F.R.S. &c. &c. &c. [*F.R.S.* in open italic capitals]. In fine upper and lower italics: "London Pub^d Nov^r 11. 1816, by C. Turner, 50, Warren St Fitzroy Square." *B.M.; C.; V. and A.; Dr. J. S. Foulle.*

ST. VINCENT, JOHN JERVIS, EARL. *See* BRENTON'S NAVAL HISTORY. No. 57.

509. SALOMONS, SIR DAVID.

After Mrs. C. Pearson.

Born 1797, died 1873. A founder of the London and Westminster Bank; Lord Mayor of London, 1855; created a baronet, 1869.

To knees, standing, dir. very slightly r., looking f.; frill, ruffs, dark dress, civic robe and chain; l. hand on hip, r. hand on paper lettered "Sheriffs Declaration Bill 5th

CHARLES TURNER, A.R.A.

Will^m IV That the" on corner of table to l.; curtain and pillar in background, landscape in distance to r. 16 $\frac{3}{4}$ by 13.

Before any inscription. *Note by Mr. J. Charrington.*

I. In fine upright upper and lower lettering: "Painted by M^{rs} C. Pearson. Engraved by C. Turner, A.R.A." In fine upper and lower italics at foot of plate: "London, Published March 1st 1837, (for the Proprietor) by F. G. Moon, Printseller to the King, N^o. 20, Threadneedle Street." C.

II. With additional inscription. In open upright thick and thin capitals: "David Salomons, Esq^{re}". In thick and thin script: "Sheriff of London and Middlesex, 1835-6." B.M.; V. and A.

SAUMAREZ, SIR JAMES. *See BRENTON'S NAVAL HISTORY.* No. 62.

510. SAUNDERS, P.

After Richard Evans.

This plate is mentioned in the C. Turner sale catalogue, Lot 554: "Saunders (P.) Esq. half-length, after Rd. Evans. Proof prints, 3, before the plate was reduced. Copper. [plate size] 9 in. by 6."

511. SAVILL, REV. JOHN.

After J. J. Halls.

To waist, sitting, dir. f., facing very slightly l.; own hair, white frill, plain dark coat; r. elbow on table to l., r. hand placed within coat; curtain in background. A line-tint border surrounds the subject. 10 $\frac{1}{2}$ by 8 $\frac{5}{8}$.

On bottom edge of border, in fine script lettering: "The Rev^d John Savill." Under border, in fine upright upper and lower lettering: "Painted by I. J. Halls. Engraved by C. Turner." Between artists' names, in fine italic upper and lower lettering: "Colchester, Published by R. Tabor Jun^r & H. Budden Jan^y 1. 1817." B.M.; Mr. H. W. Bruton; Mr. J. S. Earle.

512. SCHANCK, JOHN.

After J. J. Masquerier.

Born 1740, died 1823. Naval captain 1783; vice-admiral 1810; admiral 1821.

To waist, dir. towards l., looking f.; frill, ruffles, uniform, epaulettes, coat fastened by one button; r. hand placed within waistcoat. A mezzotint ground covers the inscription space. 12 $\frac{5}{8}$ by 11.

Engraved on copper.

In thick and thin script lettering: "I. J. Masquerier pinx^t C. Turner sculp^t Cap^t Schank," In thick and thin italic capitals: "Royal Navy." In thick and thin upper and lower italics: "London, Published Oct^r 19. 1799, by C. Turner, N^o 40, Castle Street, Oxford Road." B.M.; C.; Mr. Burdett-Coutts.

Sept. 14, 1799: "Began to scrape Cap^t Schank."—C. Turner's diary.

513. SCOTT, JAMES.

After Henry Howard.

Surgeon, of Bromley, Kent.

To waist, dir. slightly l., looking f.; dark hair, white neckerchief, plain dark coat and vest; curtain in background. 11 by 9.

Before any inscription. C.

In fine upper and lower italics: "Painted by Henry Howard Esq^r R.A. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In very slightly thick and thin script: "James Scott, Esq^r" In fine upper and lower italics: "Published July 1, 1825, by C. Turner, 50 Warren Street, Fitzroy Square." B.M.; C.; Mr. H. W. Bruton.

MRS. STRATTON

1813

AFTER LAWRENCE







CATALOGUE OF PORTRAITS

514. SCOTT, SIR WALTER.

After Sir H. Raeburn.

Born 1771, died 1832; novelist. In the year of the print (1810), Scott published "The Lady of the Lake."

W.L., sitting on stone with wall behind him, dir. and facing towards l.; head uncovered, light waistcoat, Hessian boots; arms on knees, pencil in r. hand, book in l.; dog lying in r. lower corner, landscape in distance to l. 18 by 14 $\frac{5}{8}$.

An impression cut close to the work. *B.M.*

In large open upright thick and thin block-letter capitals: "Walter Scott, Esq^r" In thick and thin script: "Engraved by C. Turner from the Original Picture, by Raeburn, in the possession of Archibald Constable, Esq^r" In upper and lower thick and thin italics: "London, Published Jan^y 18th 1810, by R. H. Cromek, 64, Newman Street." *V. and A.; Mr. H. S. Theobald, K.C.; Mr. Fritz Reiss.*

C. Turner sale catalogue mentions "proof prints".

515. SCOTT-WARING, [MAJOR] JOHN.

After J. J. Masquerier.

Born 1747, died 1819. Friend of Warren Hastings, "whose affairs he conducted with great industry and small judgment." Added Waring to his surname in 1798.

To waist, in a square mezzotint frame, sitting, dir. r., facing rather more to f.; white neckerchief, plain dark coat fastened by one button. A light mezzotint ground covers the inscription space. Including frame, 12 by 9 $\frac{7}{8}$.

In fine script lettering: "I. J. Masquerier pinx^t C Turner sculp^t To Warren Hastings Esq^r This Portrait of his Friend Major Scott Waring, [the last three words in light open upright capitals] Is, with Permission, Dedicated by his obedient & obliged humble Servant, I J Masquerier." In fine upper and lower italics: "London, Published Feb. 27. 1802, by C. Turner, N^o 56, Warren S^t Fitzroy Sq^{re}" *B.M.; Mr. H. W. Bruton.*

516. SCOTT-WARING, MRS. MARIA, AND CHILDREN.

After J. Russell.

Maria, daughter of Jacob Hughes of Cashel; second wife of Major John Scott-Waring. She gave a masked ball at Peterborough House, in honour of the Prince Regent, 3rd February, 1812, and was found the next morning at the bottom of her own staircase with her neck broken. See Compton Reade's "A Record of the Redes of Barton Court, Berks." 1899.

W.L., standing, dir. towards r., facing towards and looking f.; hair in short curls tied with ribbon, light dress with high waist and short sleeves; hands holding younger child, who is about to spring towards her from pedestal of pillar to r.; the elder child, to l., is carrying a basket of flowers over his head; dog in foreground to r.; balustrade, pillar, and curtain in background, trees in distance to l. 19 $\frac{3}{4}$ by 14 $\frac{3}{8}$.

Engraved on copper.

I. In light open upright upper and lower lettering: "Painted by J. Russell R.A. Engraved by C. Turner" In fine script: "M^{rs} Scott Waring and [and in light open upright] Children." In fine upper and lower italics: "London Pub^d Jan^y 2. 1804, by C. Turner, N^o 50, Warren Street, Fitzroy Sq^e" *B.M.; C.*

II. The inscription strengthened and made thick and thin. *Mr. L. B. Mozley.*

"Mrs. Scott all day. Rece^d of M^{rs} Scott on acc^t £42. 10. 0."—*C. Turner's diary, Oct. 7, 1803.*

"Began Mrs. Scott plate again."—*November 5, 1803.*

"Finished Mrs. Scott's plate. Amen."—*December 30, 1803.*

"Mrs. Scott's portrait. £52. 10. 0"—*Jan. 12, 1804.*

CHARLES TURNER, A.R.A.

SEAFORTH, LORD. *See* DILETTANTI SOCIETY. No. 159.

517. SHAFTESBURY, CROPLEY ASHLEY-COOPER, 6TH EARL OF.

After Sir T. Lawrence.

Born 1768, died 1851. M.P. for Dorchester; succeeded as 6th Earl of Shaftesbury, 1811; Chairman of Committees in the House of Lords 1814.

Nearly to knees, standing, dir. r., facing more towards and looking f.; long dark coat trimmed with fur; r. hand holding hat and walking stick; fluted column on a base to l., with a thistle in f. of it. 16½ by 13.

Before any inscription. *B.M.; C.; Mr. S. S. Savery.*

I. In fine upright upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Principal Painter in Ordinary, to His Majesty. Engraved by C. Turner." In fine script: "Cropley Earl of Shaftesbury &c. &c. &c." In fine upper and lower italics: "London Published Sept^r 20, 1812, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.; Mr. L. B. Mozley.*

II. The script lettering of title strengthened and made slightly thick and thin. *Note by Mr. J. Charrington.*

518. SHAKESPEARE, WILLIAM.

Born 1564, died 1616.

Nearly to waist, dir. and looking f., facing very slightly l.; slight beard and moustache, earring, large linen collar, plain dark coat. 15 by 12.

Before any inscription. *C.*

In fanciful capital letters: "W^m Shakspeare." In slightly thick and thin script: "Engraved by C. Turner, from the newly discovered Picture painted from the Life, now in the possession of the Publisher." In open upright slightly thick and thin upper and lower: "London Published May 22, 1815, by Ja^s Dunford G^t Newport Str^t" *B.M.*

519. SHAKESPEARE, WILLIAM.

Similar to preceding, but with lace collar instead of plain collar, and without earring.

5½ by 4½.

In fine upper and lower italics: "Engraved by Cha^s Turner Mezzotinto Engraver in ordinary to His Majesty." In light open upright capitals: "William Shakespear" *Mr. F. B. Daniell (a publication may be cut off).*

520. SHARP, GRANVILLE.

After L. Abbott.

Born 1735, died 1813; slave trade abolitionist; helped to found the British and Foreign Bible Society, 1804.

To waist, dir. slightly r., looking f.; hair powdered and tied, lace frill and ruffs, plain dark coat and waistcoat; l. arm leaning on four books to r., paper in l. hand lettered: "The Claims of the People of England." 12 by 10.

I. In light open upright upper and lower lettering: "Painted by L. Abbot Esq^r Engraved by C. Turner." In light open upright capitals: "Granville Sharp Esq^r" In fine upper and lower italics: "London Published Nov^r 2. 1805, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; V. and A.*

II. The lettering on paper in l. hand changed to: "Tracts against Slavery". *Mr. H. W. Bruton.*

III. The inscription strengthened and made thick and thin; a line added in each letter of the title. The line of publication erased; instead, in upper and lower italics: "London Published 24. July, 1808, by R. Cribb 288, Holborn." *C.*

CATALOGUE OF PORTRAITS

521. SHARP, WILLIAM.

After J. Abbot.

Born 1729, died 1810; surgeon. Practised in London; retired to Fulham, where he died.

To waist, dir. and facing towards f.; powdered hair, lace frill and ruffle, dark coat and vest with narrow white edging; r. hand placed within vest. $12\frac{1}{8}$ by $9\frac{7}{8}$.

Before any inscription. C.

In fine upper and lower italic lettering: "Painted by J. Abbot Engraved by C. Turner"
In light open upright capitals: "W^m Sharp Esq^r" In fine script: "Taken from a Picture,
Painted in the year 1784" In fine small upper and lower italics: "London, Published
May 10, 1810, by C. Turner, 50, Warren Street, Fitzroy Square" B.M.; G.; Mr. H. W.
Bruton.

522. SHELDON, WILLIAM.

After Sir M. A. Shee.

Born at Weston, Warwickshire, 1744, died in Chapel Street, Grosvenor Square, 1830.

To waist, dir. f., facing towards r.; black neckcloth, uniform, head uncovered.

$10\frac{3}{4}$ by 9.

In fine upright upper and lower lettering: "Painted by M. A. Shee Esq^r R.A. Engraved
by C. Turner." In fine script: "William Sheldon Esq^r" In fine upper and lower italics:
"London, Pub^d Jan^y 20. 1817, by C. Turner, 50, Warren St^t Fitzroy Square." B.M.; G;
Mr. H. W. Bruton.

523. SHELLEY, JOHN.

After E. U. Eddis.

Of Yarmouth.

To waist, sitting, dir. towards f., facing towards r.; white neckerchief, plain dark dress; r. arm over back of chair. $10\frac{3}{4}$ by $8\frac{7}{8}$.

Before any inscription. C.

I. In fine upright upper and lower lettering: "Painted by E. U. Eddis. Engraved by
C. Turner, A.R.A." In fine small italic capitals: "Born 31st Dec^r 1781,—Died 28th
July, 1835." In fine upper and lower italics: "London, Published for the Proprietor,
Nov^r 20th, 1835, by M^r C. Turner, N^o 50, Warren St^t Fitzroy Square." B.M.; Mr.
H. W. Bruton.

II. Facsimile of autograph added: "John Shelley" C.

524. SHERIDAN, RICHARD BRINSLEY.

After Sir J. Reynolds.

Born 1751, died 1816; dramatist, politician and orator.

To waist, dir. towards l., looking f.; powdered hair, white neckerchief, dark coat fastened by two buttons; curtain in background. $5\frac{1}{4}$ by $4\frac{1}{4}$.

In fine upper and lower italics: "Painted by Sir Joshua Reynolds. Engraved by C. Turner
Mezzotinto Engraver in Ordinary to His Majesty." In fine script: "The Right Honour-
able" In light open upright capitals: "Richard Brinsley Sheridan." B.M.

525. SIDDONS, SARAH.

After Sir T. Lawrence.

Born 1755, died 1831; celebrated actress.

To waist, dir. and facing towards f.; veil tied on head, light dress with open neck, high waistband; curtain in background. Three bordering lines round subject.

$5\frac{1}{4}$ by $4\frac{3}{8}$.

Engraved on steel.

CHARLES TURNER, A.R.A.

In fine upper and lower italic lettering: "Painted by Sir Tho^s Lawrence, Principal Painter in Ordinary to His Majesty Engraved by C. Turner, Mezzotinto Engraver in Ord^y to His Majesty. In light open upright capitals: "M^{rs} Siddons." In fine upper and lower italics: "Published Nov^r 20, 1826, by Henry Colburn, London." *B.M.*

The C. Turner sale catalogue (lot 952) notes an impression "before the alteration was made for engraving the second plate, rare."

526. SIMMONS, C.

After Sir E. Landseer.

This plate is mentioned by Mr. Algernon Graves in his Catalogue of the works of Sir Edwin Landseer, as follows: Item No. 13 of catalogue. "C. Simmons, Esq., on a Pony. Engraved by C. Turner, A.R.A. 1826. There is an impression of this in the collection of His Grace the Duke of Buccleuch, K.G."

527. SIMS, WILLIAM.

After J. Lonsdale.

To knees, sitting, dir. towards f., facing towards l.; white hair, spectacles, ruffs, plain dark dress; l. hand on thigh, r. arm on table to l. on which are inkstand, pens, and a letter; curtain to r.

17½ by 14.

In fine upright upper and lower lettering: "Painted by J. Lonsdale. Engraved by C. Turner." In fine script: "William Sims Esq^r Late Collector of His Majesty's Customs at the Port of London." In fine upper and lower italics: "London, Published Dec^r 16, 1816, by I. Clay Printseller, Ludgate Hill." *B.M.*

528. SKINNER, JOHN.

After A. Robertson.

Born 1744, died 1816. Bishop of Aberdeen from 1786 till his death.

To waist, dir. and facing towards l.; white hair, bands, black gown. Heraldic device in centre of inscription space with gothic initial A in centre of shield. Three bordering lines surround the subject.

8½ by 7.

Before any inscription, heraldic device, or bordering lines. *C.*

As described. In fine upper and lower italics: "Painted by A. Robertson, Miniature Painter, to H.R.H. the Duke of Sussex. Engraved by C. Turner." In fine script: "The Right Rev^d John Skinner" In light open upright capitals: "Bishop of Aberdeen." In fine upper and lower italics: "London, Published Augth 23, 1810, by A. Robertson, Gerrard Street, Soho." *B.M.*

529. SLEATH, WILLIAM BOULTBEE, D.D.

After Thomas Barber.

Born 1763, died 1842. Head Master of Repton; Vicar of Willington; and Master of Etwall Hospital, Derbyshire.

Nearly w.l., sitting, dir. f., facing slightly l.; spectacles, bands, black gown; l. arm on arm of chair, r. hand on book on table to l. on which are papers, inkstand and pen; curtain and shelves of books in background.

17¾ by 13¾.

I. In light open upright upper and lower lettering: "Painted by Tho^s Barber Nottingham. Engraved by C. Turner London." In fine script lettering: "The Rev^d W. B. Sleath, D.D." In fine italic upper and lower lettering: "Derby, Published July 1st 1813, by Mess^{rs} Moseley & Tunnicliff Carvers & Gilders." *B.M.; C.*

II. The line of publication erased. *B.M.*

530. SOANE, SIR JOHN, R.A.

After Sir F. Chantrey.

Born 1753, died 1837. Architect of the Bank of England; elected R.A. in 1802; formed the Soane Museum in a house in Lincoln's Inn Fields, London, and, in 1833, presented it, with the house, to the nation. Knighted in 1831.

CATALOGUE OF PORTRAITS

A sculptured bust, resting on a block, dir. f., facing very slightly r.; robe loosely around shoulders. The mezzotint ground does not extend beyond the bust and block.

Plate size, $14\frac{1}{8}$ by $10\frac{1}{8}$.

In light open upright capitals and fine upright capitals, on block: "Sir John Soane, R.A. Professor of Architecture in the Royal Academy; One of the Architects attached to His Majesty's Office of Works; Architect to the Bank of England and College of Surgeons; F.R.S. F.S.A. Grand Superintendent of the Works of the United Fraternity of Free And Accepted Masons of England; Member of the Academies of Painting, Sculpture and Architecture, In Parma and Florence. Engraved by Charles Turner, A.R.A. From a Bust by Francis Chantrey, Esq. R.A. Sculptor. 1831." At foot of plate, in fine upper and lower italics: "Published Jan^y 1832, by M^r Turner, 50, Warren Street, Fitzroy Square. London." *B.M.; C.*

531. SOANE, SIR JOHN, R.A.

After Sir T. Lawrence.

Nearly w.l., sitting, dir. and facing towards f.; frill, dark dress; l. knee crossed over r., arms on arms of chair, spectacles in l. hand; curtain in background. 16 by $12\frac{3}{4}$.

Before any inscription. *B.M.; Mr. J. Charrington; Mr. S. S. Savery.*

I. With the line of publication (as in State II) only. *C.; V. and A.*

II. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence P R A Principal Painter in Ordinary to His Majesty Engraved by C Turner A R A Engraver in Ordinary to His Majesty" In fine upper and lower italics under centre of subject: "London Published Jan^y 18 1830 by M^r Turner 50 Warren Street Fitzroy Square" In open upright capitals: "John Soane," In light open gothic: "Professor of Architecture in the Royal Academy," In fine script: "One of the Architects attached [*sic*] to His Majesty's Office of Works," In light open gothic: "Architect to the Bank of England," In light open italic capitals: "F.R.S. R.A. F.S.A." In fine script: "Member of the Academies of Painting, Sculpture, and Architecture," In light open upright capitals: "In Parma and Florence." To r., in fine italic capitals: "Proof" *B.M.*

532. SOTHERON, ADMIRAL FRANK.

After Sir T. Lawrence.

Born 1765 (?), died 1839.

Nearly to knees, standing, dir. f., facing towards r.; bare-headed, white neckerchief, uniform with bright facings, epaulettes; l. arm by his side, r. hand on hilt of sword.

15 by $11\frac{7}{8}$.

In fine upright capitals: "Painted by Sir Thomas Lawrence. Engraved by C. Turner, A.R.A." In light open upright capitals: "Admiral Sotheron," In fine script: "From a Portrait by Sir Thomas Lawrence, painted in the Year 1809." In fine upright upper and lower: "London, Published July 18, 1839, for the Proprietor, by M^r C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; Mr. Burdett-Goutts.*

533. SOUTHWORTH, REV. THOMAS.

Born 1749, died 1816.

To waist, dir. slightly r., looking f.; short wig, frill, plain dark coat and waistcoat.

$11\frac{5}{8}$ by 10.

In fine upright upper and lower lettering: "Engraved from the original Picture by C. Turner." In fine script: "This Portrait, of the Rev^d Thomas Southworth, [the last three words in light open upright capitals] late President of Sedgley Park School, is respectfully inscribed by his Friends, to the well wishers of that Establishment." In fine upright upper and lower: "Obiit 9 Junii 1816, Æt: 67." In fine upper and lower italics: "London Published June 24. 1817, for Jo^s Booker, 61 New Bond Street." *B.M.*

CHARLES TURNER, A.R.A.

534. SPENCER, LORD CHARLES.

After H. Ashby.

Born 1740, died 1820. Son of Charles, 2nd Duke of Marlborough. Postmaster-General.

Nearly w.l., sitting in an armchair, dir. towards r., looking f.; powdered hair, plain double-breasted coat with high collar, cravat, breeches, light stockings; hands in lap l. over r.; curtain and fluted pillar in background. 15 by 11 $\frac{7}{8}$.

In light open upright upper and lower lettering: "Painted by H Ashby Engraved by C. Turner" In fine upper and lower italics under centre of subject: "London Published Nov^r 20. 1803, by C. Turner N^o 50, Warren Street, Fitzroy Square." In fine script: "The Right Hon^{ble} Lord Charles Spencer" *B.M.; C.; Mr. H. W. Bruton; Mr. L. B. Mozley.*

535. SPENCER, LADIES CHARLOTTE AND ANNE (The Mask).

After Sir J. Reynolds.

Daughters of George, Duke of Marlborough. Lady Charlotte (born 1769, died 1802) married Edward Nares, D.D., Regius Professor of Modern History at Oxford, 1797. Lady Anne (born 1772, died 1865) married Cropley, 6th Earl of Shaftesbury, 1796 (*q.v.*).

Two children, in a circle, nearly w.l., wearing white frocks; the one on l. holds a mask, and the one on r. grasps a curtain behind her with her l. hand. Two figures from the portrait group of the Marlborough Family, *q.v.* 8 $\frac{7}{8}$ by 8 $\frac{3}{4}$.

Before any inscription; not quite finished. *B.M.*

I. In fine upper and lower italic lettering: "From a Picture by Sir J. Reynolds. Engraved on Steel by C. Turner." In open upright slightly thick and thin capitals: "The Mask." In fine upper and lower italics: "London Pub^d June 19 1823, by C. Turner, 50, Warren Street, Fitzroy Square." To r., scratched: "Proof" *B.M.*

II. *Engraved on Steel by C. Turner* erased; instead: "Engraved by C. Turner." The word *Proof* erased. *C.*

536. SPENCER, LORD FRANCIS ALMERIC.

After W. Owen.

Born 1779, died 1845. Second son of George, Duke of Marlborough. M.P. for Wilts. Created Baron Churchill, 1815.

To waist, dir. towards l., looking f.; head uncovered, black neckerchief, uniform, dark braided overcoat edged with fur. 10 $\frac{7}{8}$ by 9.

Engraved on copper.

Before any inscription, not quite finished. *B.M.*

I. The height of subject reduced $\frac{1}{8}$ in. In fine upper and lower italics: "Painted by W. Owen. Esq^r R.A. Portrait Painter to H.R.H. the Prince of Wales. Engraved by C. Turner." In light open upright capitals: "The R^t Hon^{ble} Lord, Francis Spencer." In fine script: "To the Members of the Loyal Oxfordshire Troop of Yeomanry Cavalry, This Print of their Captain, from the Original Picture in the possession of the Hon^{ble} Cropley Ashley Cooper M P Is respectfully dedicated by their most obedient & very humble Servant, C. Turner." In fine upper and lower italics: "London, Published Oct^r 1. 1810. by C. Turner, N^o 50, Warren Street, Fitzroy Square. and T. Bennet, Woodstock, M^r Archer, & M^r Wyatt, High Street, Oxford." *Mr. H. W. Bruton.*

II. At beginning of second line of publication *and T Bennet* altered to "M^r Bennet" *B.M.; C.*

SPENCER, GEORGIANA (POYNTZ), COUNTESS. *See* TRIMMER.

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537. SPENCER, LORD HENRY AND LADY CHARLOTTE (*The Fortune Teller*). *After Sir J. Reynolds.*

Children of George, Duke of Marlborough. Lord Henry John Spencer (born 1770, died 1795) was M.P. for Woodstock, and Envoy to Stockholm and Berlin. For Lady Charlotte Spencer, *see* No. 535.

Two children, in a circle, in fanciful costumes, the girl telling her brother's fortune; tree in background to l., building to r. $8\frac{7}{8}$ by $8\frac{1}{4}$.

Masked proof. *B.M.*

I. In fine upper and lower italic lettering: "From a Picture by Sir J. Reynolds Engraved on Steel by C. Turner" In open upright slightly thick and thin capitals: "The Fortune Teller." In fine upper and lower italics: "London, Published June 19, 1823, by C. Turner 50, Warren Street, Fitzroy Square." To r., scratched: "Proof" *Mr. E. E. Leggatt.*

II. *Engraved on Steel by C. Turner* erased; instead: "Engraved by C. Turner." *B.M.*

SPENCER, JOHN CHARLES SPENCER, 3RD EARL. *See* ALTHORP.

538. SPENCER, LAVINIA (BINGHAM), COUNTESS.

After Sir M. A. Shee.

Born 1762, died 1831. Eldest daughter of Sir Charles Bingham, 1st Earl of Lucan. Married, March 1781, George John, 2nd Earl Spencer, K.G.

To waist, dir. towards r., facing towards f.; earrings, light-coloured dress with narrow waistband, dark cloak; fur rug on lap. $11\frac{3}{4}$ by $9\frac{3}{4}$.

I. In fine script: "Painted by M. A. Shee Esq^r R.A. Engraved by C. Turner" In light open upright capitals: "Lavinia Countess Spencer." In fine upper and lower italics: "London, Published 24 July 1804, by R. Cribb & Son, 288 Holborn." *B.M.; C.; Mr. H. W. Brueton; Mr. H. P. Horne.*

II. The inscription strengthened and made thick and thin; the open letters of title filled in with horizontal lines.

539. STAFFORD, ELIZABETH, MARCHIONESS OF. *After T. Phillips.*
Elizabeth (Sutherland), Countess-Duchess of Sutherland; born 1765, died 1839. In 1785 married George Leveson-Gower, who became Marquess of Stafford, and was created Duke of Sutherland in 1833.

To waist, in a square mezzotinted border, dir. towards r., facing towards f.; turban, pearl earring and necklace, low-necked dress, shawl with border; l. arm on table to r. on which stands glass vase with flowers.

Including border, $17\frac{1}{2}$ by $13\frac{7}{8}$.
Dimensions of subject, $12\frac{1}{8}$ by $10\frac{1}{8}$.

Before any inscription. *Sale at Puttick's, December 8, 1904.*

I. In open upright upper and lower thick and thin lettering: "T. Phillips A.R.A. pinx^t C. Turner sculp^t" In open thick and thin script capitals: "Elizabeth" In similar upper and lower: "Marchioness of Stafford" In upper and lower italics: "London, Published Feb^y 11. 1807, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; C.*

II. Line of publication erased; instead, in upper and lower italics: "London, Published 1 Jan^y 1810 by Ant^y Molteno, Printseller to her Royal Highness the Dutchess of York N^o 29 Pall Mall." *Sale at Christie's, March 21, 1906 (printed in colours).*

CHARLES TURNER, A.R.A.

540. STAFFORD, GEORGE GRANVILLE LEVESON-GOWER, MARQUESS OF. *After Wm. Owen.*

Born 1758, died 1833. M.P. for Staffordshire between 1787 and 1799; joint Postmaster-General 1799-1801; Marquess of Stafford 1803; created Duke of Sutherland 1833.

To waist, dir. and facing towards l.; rough hair, frill, plain dark braided coat.

12 by 10.

Two masked proofs, unfinished; one of them touched. C.

In fine italic, and open upright thick and thin, lettering: "Painted by W^m Owen, Esq^r R.A. Engraved by C. Turner." In fine upright upper and lower lettering: "Engraver in Ordinary to His Majesty." In open upright thick and thin capitals: "The Most Honorable The Marquess of Stafford, K.G. &c. &c. &c." In small script thick and thin lettering: "London, Published by W. Sams, [*W. Sams* in thick and thin italic capitals] Book & Printseller to the Royal Family, opposite St James's Palace, July 1st 1825." To r. in fine italics: "Proof." *B.M.; Mr. J. S. Earle; C.*

C. Turner sale catalogue, lot 858, says "before the alterations."

STAYNER, SIR RICHARD. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS, No. 464.

541. STEPHENSON, GEORGE.

After H. P. Briggs.

Born 1781, died 1848; engineer. Founder of Railways.

To knees, sitting, dir. and facing towards l.; plain dress, coat fastened by one button; l. arm across back of chair, r. hand on knee and holding compasses; table to l. on which lie a drawing lettered: "Weaver Viaduct G Stevenson", and the star and ribbon of an order.

12½ by 9½.

In fine upright capitals: "Painted by H. P. Briggs, Esq^r R.A. Engraved by C. Turner, A.R.A." In facsimile of autograph: "Geo: Stephenson Engineer" In fine upper and lower italics: "London, Published for the Proprietor June 7, 1838, by M^r Turner, 50, Warren Street, Fitzroy Square." To l., in fine italic capitals: "Proof" *B.M.; C.*

STEWART ELIZABETH. *See* CROMWELL, ELIZABETH. No. 444.

542. STEWART, DUGALD.

After Sir H. Raeburn.

Born 1753, died 1828; eminent philosopher; published several philosophical works. A monument was erected to him on Calton Hill, Edinburgh.

To waist, directed towards r., looking f.; frill, plain dark buttoned coat. 12¾ by 10¾.

With inscription in thick and thin lettering. In open upright upper and lower: "Henry Raeburn Pinx^t C. Turner Sculp^t" In upper and lower italics: "Published June 20. 1808, by D. Hatton 56, Princes Street, Edinbro." In upright partly filled-in capitals: "Dugald Stewart Esq^r" In script: "Professor of Moral Philosophy in the University of Edinburgh." . . . *Mr Wilbraham Cooper (some inscription is cut off at foot).*

543. STEWART, JAMES.

After M. Cregan.

To waist, sitting, dir. towards l., looking f.; high shirt collar, frill, plain dark buttoned coat; books to l.

9½ by 8.

I. In fine upright upper and lower lettering: "Painted by M. Cregan. Engraved by C. Turner." In fine script: "James Stewart, Esq^r M.P. County of Tyrone." C.

II. *County of Tyrone* erased. In fine upper and lower italics at foot of plate: "London Published, March 1, 1822 by C. Turner, 50, Warren Street, Fitzroy Squ^e" *B.M.*

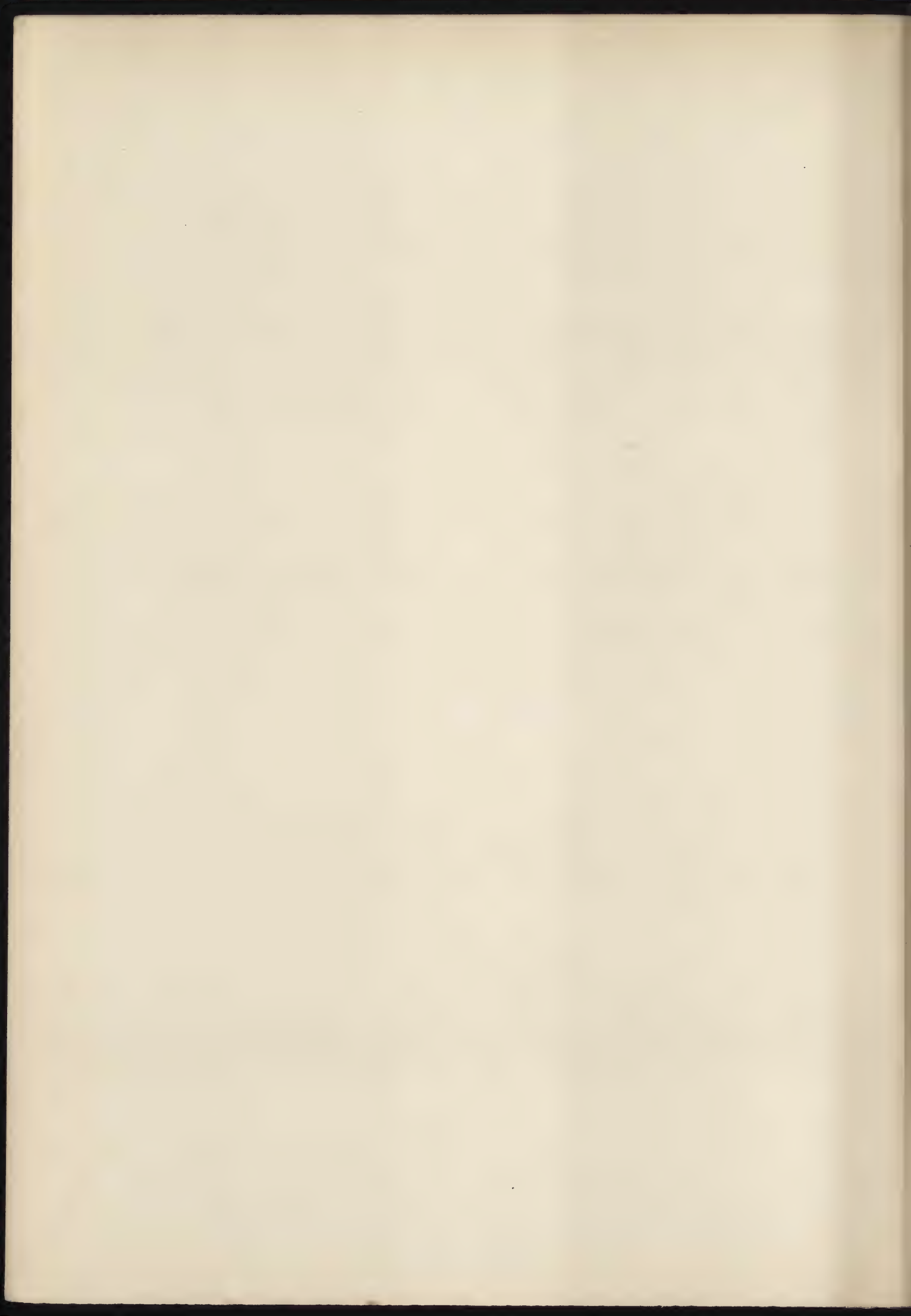
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1813

AFTER LE BRUN







CATALOGUE OF PORTRAITS

544. STEWART, CAPTAIN JOHN.
Born 1775, died 1811.

After J. Northcote.

To waist, dir. f., facing towards r.; rough hair, white neckcloth, naval coat with epaulettes—buttoned, light waistcoat. 12½ by 10.

Engraved on copper.

In light open upright upper and lower lettering: "Engraved from an original Picture by C. Turner." In light open upright capitals: "John Stewart Esq^r" In fine script: "Captain of His Majesty's Ship Sea Horse." In fine upper and lower italics: "London, Published Sept^r 30, 1812, by C. Turner 50, Warren Street Fitzroy Square." *B.M.; C.; Mr. H. W. Bruton.*

545. STOWELL, WILLIAM SCOTT, BARON.

After T. Phillips.

Born 1745, died 1836. Knighted 1788; judge of the High Court of Admiralty 1798-1828; created a peer 1821.

Nearly w.l., sitting, dir. f., facing towards r.; long wig, lace cravat and ruffles, judge's robes; arms resting on arms of chair; curtain in background to r. 15¾ by 12¼.

Engraved on copper.

Before any inscription. *B.M.; Mr. H. S. Theobald, K.C.*

I. In fine upright upper and lower lettering: "Painted by Thomas Phillips, Esq^{re} R.A. Engraved by Charles Turner, Mezzotinto Engraver in Ordinary to His Majesty." In fine upper and lower italics at foot of plate: "London, Published June 2, 1828, by M^r Turner, 50, Warren Street, Fitzroy Square." *C.; V. and A.*

II. With additional inscription. In light open upright capitals: "The Right Hon^{ble} William Lord Stowell." In fine script: "Judge of the High Court of Admiralty of England." To l. in fine italic capitals: "Proof." *B.M.; Dr. J. S. Foulle.*

STRADBROKE, JOHN ROUS, 1ST EARL OF. *See ROUS.*

546. STRANGE, SIR THOMAS ANDREW LUMISDEN, LL.D.

After Sir T. Lawrence.

Born 1756, died 1841; son of Sir Robert Strange, the well-known engraver; Chief Justice of Nova Scotia 1791; Recorder of Madras 1798; Chief Justice 1801. Published "Elements of Hindu Law."

W.L., standing, dir. towards f., facing slightly r.; bareheaded, bands, judge's robes, shoes; r. hand on paper which with inkstand lies on table to l., l. arm by his side, paper in l. hand; curtain in background. 24¼ by 15.

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence P.R.A. Painter in Ordinary to His Majesty. Member of the Roman Academy of S^t Lukes & of the American Academy of the Fine Arts. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine script: "Sir Thomas Strange, Knight LL.D. Recorder, afterwards Chief Justice of Madras." In fine upper and lower italics: "London, Published Feb^y 1. 1820, by C. Turner, 50, Warren S^t Fitzroy Square." *B.M.*

The original painting hangs in the Government House, Madras.

STRANGEWAYS, GILES. *See PORTRAITS OF ILLUSTRIOUS CHARACTERS.* No. 465.

CHARLES TURNER, A.R.A.

547. STRATTON, MRS.

After Sir T. Lawrence.

? Wife of G. F. Stratton.

W.L., sitting, dir. slightly l., looking towards f.; short curls, dark dress with high waist and girdle; l. hand on arm of large chair over which a cloak has been thrown, toe of one foot touches the ground; r. hand on head of large dog by her r. knee; curtain and pillars in background. 23 $\frac{5}{8}$ by 14 $\frac{7}{8}$.

Before any inscription; a sheet of paper, in lower l. corner, lies on a footstool and extends 2 $\frac{1}{2}$ in. beyond, to the r. *B.M.*; *Mr. E. E. Leggatt*; *Mr. H. S. Theobald, K.C.*

I. The sheet of paper has been shortened and now curves round the edge of the footstool. In light open upright upper and lower lettering: "Painted by Tho^s Lawrance [*sic*] Esq^r R.A. Painter in Ordinary to his Majesty. Engraved by C. Turner Warren Str^t Fitzroy Squ^e" *C.*

II. The painter's name corrected from *Lawrance* to "Lawrence." A line of publication added in small upper and lower italics at foot of plate: "London, Publish'd Jan^y 11th 1813 by C. Turner N^o 50, Warren Street Fitzroy Square." *B.M.*

III. The line of publication erased. Title added in fine script lettering: "Lady and Dog" At foot of plate, in fine upper and lower italics: "London Published Jan^y 1st 1833 by Paul & Dominic Colnaghi & Co Printsellers to the Royal Family Pall Mall East." [the last three words in fine upright capitals] *B.M.*

548. SUSSEX, H.R.H. AUGUSTUS FREDERICK, DUKE OF.

After Chester Harding.

Born 1773, died 1843; sixth son of George III.

To waist, dir. f., facing towards l.; high collar, white neckerchief, plain buttoned double-breasted coat, star. Two bordering lines round subject. Royal arms with mottoes in centre of inscription space. 11 $\frac{3}{8}$ by 9 $\frac{1}{4}$.

Engraved on steel.

Before any inscription, and before the bordering lines and arms. Height of subject 11 $\frac{7}{8}$ in. *Mr. H. W. Bruton.*

As described. In light open upright upper and lower lettering: "Painted by Chester Harding Engraved by C. Turner Warren Street, Fitzroy Squ^e" In light open italic capitals: "This Print of" In light open upright capitals: "His Royal Highness The Duke of Sussex K.G." In fine script: "is with Permission Dedicated to his Grace the Duke of Hamilton & Brandon by his Obd^t & very humble Servant Chester Harding" In fine upper and lower italics: "London, Published Augst 1. 1825, by M^r John Miller, N^o 5, New Bridge Street, Blackfriars" *B.M.*; *C.*

SUTHERLAND, ELIZABETH, COUNTESS-DUCHESS OF. *See STAFFORD.*

SUTHERLAND, GEORGE 1ST DUKE OF. *See STAFFORD.*

549. SUTTON, CHARLES MANNERS, D.D.

After J. Hoppner.

Born 1755, died 1828. Bishop of Norwich 1792-1805; Archbishop of Canterbury from 1805.

Nearly to knees, standing, dir. towards l., looking f.; short wig, bands, ecclesiastical robes, robe of the Garter, badge suspended by chain from neck; l. arm by his side, l. hand holding robe, r. hand holding roll of paper; curtain overhead and to r., inside of cathedral seen in background to l. 16 by 12.

Before any inscription. *Mr. J. Charrington.*

CATALOGUE OF PORTRAITS

I. In fine upright upper and lower lettering: "Painted by John Hoppner Esq^r RA The Picture in possession of His Majesty Engraved by Charles Turner ARA Engraver in Ordinary to His Majesty" At foot of plate, in same lettering: "London Published Nov^r 16th 1829 by Mess^{rs} Colnaghi Son & Co Pall Mall East." *B.M.; C.*

II. With additional inscription. In light open upright capitals: "The Most Reverend Charles Manners Sutton, D.D." In fine script: "Late Archbishop of Canterbury &c &c." The date altered to: "Janu^y 1st 1830," and under line of publication added: "Print-sellers to His Majesty" To r. in fine italic capitals: "Proof" *B.M.; Mr. R. D. Thomas.*

III. The open capitals and script lettering made very slightly thick and thin; the word *Proof* erased. *C.; V. and A.*

550. SWEDEN, CHARLES JOHN, CROWN PRINCE OF. *After Rota.*
Born 1764, died 1844. Adopted as successor to Charles XIII of Sweden, 1810; succeeded to the throne as Charles XIV, 1818.

To waist, in an oval, dir. towards l., looking f.; high collar, military coat with epaulettes, sash, stars. $6\frac{1}{4}$ by $4\frac{7}{8}$.

I. In upper and lower italic lettering: "Rota pinxt C. Turner sculp^t" In filled-in gothic, with flourishes: "Charles Jean" In filled-in upright capitals: "Prince Royal de Suède." In upper and lower italics: "London Pub^d Jan^y 28. 1813 by the Proprietor" To r., in light open italic capitals: "Proof" *B.M.*

II. The inscription from *Charles* to *Proprietor* erased; instead, in light open gothic, with flourishes: "Charles John" In light open upright capitals: "Crown Prince of Sweden," In fine script: "from an original drawing in the possession of His Excellency Count Lieven, Lieu^t General & Aide de Camp General to H M the Emperor of all the Russias, His extraordinary & Plenipotentiary Ambassador at the Court of Great Britain." In fine upper and lower italics: "Pub^d Feb^y 16. 1813, by Colnaghi & C^o 23 Cockspur Str^t London" *B.M.*

551. SWINBURNE, SIR JOHN EDWARD. *After J. Ramsay.*
Born 1762, died 1860. Succeeded as 6th baronet 1786. President of the Artists' Benevolent Fund.

To waist, dir. f., facing l.; white neckcloth, plain dark coat and waistcoat; seated in a chair on the r. arm of which his elbow leans; a black band round head with shade to r. eye. $10\frac{3}{4}$ by $8\frac{7}{8}$.

In fine upright upper and lower lettering: "Painted by I. Ramsay. Engraved by C. Turner." In light open upright capitals: "Sir John Edw^d Swinburne Bar^t" In fine upper and lower italics: "London, Pub. 3rd April 1821 for the Proprietor, by Mess^{rs} Colnaghi & Sons, Cockspur Str^t & M^r Molteno Pall Mall." To r., in upper and lower italics: "Proof." *B.M.; C.*

TANKERVILLE, FORD GREY, EARL OF. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 453.

552. TAYLOR, EDGAR, F.S.A. *After E. U. Eddis.*
Born 1793, died 1839; lawyer and author. The works mentioned in the inscription were published respectively in 1837, 1833, and 1825.

Nearly to knees, sitting, dir. towards f., facing towards l.; dark neckerchief, frill, dark dress; l. arm on arm of chair, r. hand holding book on knee with forefinger between leaves. $11\frac{7}{8}$ by $9\frac{1}{4}$.

Engraved on steel.

CHARLES TURNER, A.R.A.

Before any inscription. *C. (a touched impression).*

I. In fine upright upper and lower lettering: "Painted by E W Eddis Esq^e Engraved by C Turner A.R.A." In light open upright capitals: "Edgar Taylor Esq. F.S.A" In light open italic capitals: "Author of" In fine script: "Waces Chronicle of the Norman Conquest, The Book of Rights, Lays of the Minnesingers, &c. &c." In fine upright upper and lower: "London Published August 10th 1841, by M^r Turner N^o 50, Warren St. Fitzroy Squ^e" *C.*

II. For *E W Eddis* read "E U Eddis" *B.M.; Mr. H. W. Bruton; V. and A.*

553. TAYLOR, JOHN.

After Sir T. Lawrence.

Nearly w.l., sitting, dir. slightly r., looking f.; frill, plain dress; r. hand clasping l., l. elbow on edge of table to r. on which is an inkstand. 15 $\frac{3}{8}$ by 12 $\frac{1}{4}$.

Two early proofs; head portion only. *C.*

In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence, P.R.A. Engraved by Charles Turner, A.R.A." In light open upright capitals: "John Taylor, Esq^{re} F.R.S. &c. &c. &c." In fine upper and lower italics: "London, Published January 17, 1831, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

554. TENTERDEN, CHARLES ABBOTT, 1ST BARON.

After J. W. Wright.

Born 1762, died 1832. Recorder of Oxford 1801; judge in the Court of Common Pleas and King's Bench 1816; Lord Chief Justice 1818; created a peer 1827.

Nearly w.l., sitting, dir. towards r., looking towards f.; long wig, bands, collar of office, judge's robes; arms resting on arms of chair, corner of table to l. with a letter upon it; pillar in centre of background. Arms in centre of inscription space, motto: "Labore". 10 $\frac{1}{8}$ by 8 $\frac{1}{8}$.

Before any inscription, and before the arms. *Mr. H. W. Bruton.*

I. Before the arms. In fine upright upper and lower lettering: "Painted by John Henry Wright Engraved by C Turner ARA London Published January 2nd 1832 by Colnaghi Sen^r Dominic Colnaghi & Co Printsellers to their Majesties Pall Mall East [the last three words in fine upright capitals]. *B.M.*

II. The arms and motto added. For *John Henry Wright* read "John Will^m Wright." Title added in light open upright capitals: "Charles Lord Tenderden" [*sic*]. *B.M.*

555. THOMASON, REV. THOMAS.

After Hume.

Born 1774, died 1829.

Fully to waist, sitting, dir. towards r., facing towards f.; spectacles, bands, black gown. 10 $\frac{3}{4}$ by 8 $\frac{7}{8}$.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by — Hume, Esq^r Calcutta. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In light open upright capitals: "The Rev^d Tho^s Thomason, A.M." In fine script: "Chaplain to the Hon^{ble} The East India Company." In fine upper and lower italics: "London, Published April 12, 1830, by L. B. Seeley & Sons, N^o 169, Fleet Street." *C.; Mr. H. W. Bruton.*

556. THOMPSON, GEORGE.

After George Evans.

To knees, standing, dir. towards r., looking f.; dark neckcloth; long dark buttoned coat, arms folded; to l. a table on which are inkbottle, pen, paper and three books: "Oriental Herald", "Friend of India", and "American Antislave Magazine."

12 by 9 $\frac{1}{4}$.

Engraved on steel.

CATALOGUE OF PORTRAITS

I. In fine upright capitals: "Painted by George Evans, Esq^r London: Published Nov^r 12th 1842, by M^r G. Evans, N^o 15, S^t Martin's Street, Leicester Square. Engraved by C. Turner, A.R.A." In facsimile of autograph: "Geo: Thompson" *V. and A.*

II. With additional inscription. In front of autograph in fine script: "This Print of" Following autograph in fine script: "Esq^{re} is with permission, dedicated to The British India Society, by their very obedient humble Servant, George Evans." *B.M.; C.*

557. THORNTON, SAMUEL.

After Thos. Phillips.

Born 1755, died 1838. Director of the Bank of England from 1780 to 1833. M.P. for Kingston-upon Hull, and Surrey; President of Guy's Hospital.

Nearly w.l., sitting, facing and looking towards r.; white neckcloth, frill, plain dress, reading glass suspended by ribbon from neck; arms resting on arms of chair, letter in r. hand; letter on table to l. addressed "To S. Thornton Bank"; curtain and pillar in background. 15 $\frac{7}{8}$ by 12 $\frac{1}{2}$.

Before any inscription; and before the wording on letter. *Truman Sale, April 27. 1906.*

In fine upright upper and lower lettering: "Painted by Thomas Phillips, Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "Samuel Thornton, Esq^{re}" In fine upper and lower italics: "London Published Dec^r 19, 1827, by M^r Martin Colnaghi, Cockspur Street, Charing Cross." To l., in fine italic capitals: "Proof" *B.M.; C.*

558. THORNTON, WILLIAM, M.P.

After Madame Varillat.

Born 1763, died 1841.

Nearly to knees, standing, dir. slightly r., looking f.; black neckerchief, uniform with cording at r. shoulder; plumed hat under l. arm, l. hand on hilt of sword, r. forefinger pointing to paper and open book lettered: "An Act to abolish the Punishment of public whipping of female offenders 7th July 1817." "Speech of nt General Thornton His Motion in use of Commons 7th of May 1818 Declarations" which with other papers and books lie on table to r.; books, papers and curtain in background to l. Arms in centre of inscription space, with names of families represented engraved at the sides. 17 $\frac{7}{8}$ by 14.

In fine upright upper and lower lettering: "Painted by Madame Varillat. Engraved by C. Turner." In fine script: "Lieutenant General William Thornton First elected Representative in Parliament for New Woodstock 5th Oct^r 1812. To the Corporation and Freemen of which Borough This Portrait is gratefully inscribed" In fine upper and lower italics: "London, Pub^d Dec^r 29. 1818, by C. Turner, 50 Warren S^t Fitzroy Square." *B.M.; C.*

559. THURLOW, EDWARD THURLOW, 1ST BARON. *After T. Phillips.*

Born 1731, died 1806. Lord Chancellor and created Baron Thurlow 1778; presided at the trial of Warren Hastings 1788. "His political principles were merely a high view of royal prerogative and an aversion to change." ["Di^{ct}. Nat. Biog."]

Nearly w.l., sitting, dir. very slightly r., facing f.; short wig, frill, ruffs, coat fastened by two buttons, breeches; arms on arms of chair, r. elbow touching table to l. on which lie books, paper and hat; curtain in background to l., window to r. In r. lower corner of subject, scraped: "æt: 74: 1806." 16 $\frac{5}{8}$ by 13 $\frac{1}{8}$.

Masked proof. *Mr. H. P. Horne.*

I. In fine upper and lower italics: "Painted by T. Phillips. A. Engraved by C. Turner." In light open upright capitals: "Edward Lord Thurlow" In fine upper and lower italics: "London Published April 20. 1807, by C. Turner 50, Warren Street Fitzroy Square." *B.M.; C.; Mr. H. S. Theobald, K.C.*

CHARLES TURNER, A.R.A.

II. The open letters of the title filled in. The line of publication erased; instead, in fine upper and lower italics: "London. Published 24, July 1808. by R. Cribb 288 Holborn." *Sale at Christie's, July 18, 1805.*

560. TITCHFIELD, WILLIAM HENRY CAVENDISH-BENTINCK, MARQUESS OF. *After John Harrison.*

Born 1797; eldest son of William, 4th Duke of Portland; died during his father's lifetime, March 4, 1824. See note at end of State II.

To waist, dir. f., facing l.; dark hair, high collar, white neckerchief, plain dark double-breasted coat, showing two buttons fastened. 10 $\frac{3}{8}$ by 8 $\frac{3}{4}$.

Engraved on copper.

Early proof; inscription space not quite cleaned. *Truman Sale, April 27, 1906.*

Masked proof. *Truman Sale, April 27, 1906.*

Before any inscription. *Mr. H. W. Bruton.*

I. In fine upper and lower italics near foot of plate: "Pall Mall East, London, Published for the Proprietor June 14. 1827, by Mess^{rs} Colnaghi & Son Printsellers to His Majesty &c. &c. &c." *B.M.*

II. With additional inscription. In fine upright upper and lower lettering: "Painted by John Harrison. Engraved by C. Turner." In light open upright upper and lower:

" "Non, Torquate, genus, non te facundia, non te
Restituet pietas!" — "

In fine script: "William Henry Marquis of Titchfield, March 4, 1824. [the date in open italic capitals] From a Picture in the possession of Charles Tennyson Esq^r M.P. F.S.A. & S.A. This Engraving is dedicated by permission to The Hon^{ble} George Agar Ellis, M.P. F.R.S. &c. &c. &c. by his much obliged and obedient Servant, John Harrison." *B.M.; G. (from impressions the word "Died" has been erased before the date "March 4, 1824").*

561. TOMKINS, THOMAS. *After Sir J. Reynolds.*

Born 1743, died 1816. Master of a writing school at the address mentioned in the print. Author of "The Beauties of Writing," 1777; "New Alphabets," 1779, etc. Wrote the copy of the addresses composed by Sir J. Reynolds to the King and Queen in 1789, for which he was paid fifty guineas.

To waist, dir. towards l., looking f.; powdered hair, lace frill and ruffles, plain dark coat; l. hand holding sheet of paper, r. hand holding pen on table to l., on which lies an inkstand; curtain in background. 11 $\frac{7}{8}$ by 9 $\frac{7}{8}$.

Before any inscription. *Mr. Fritz Reiss.*

I. In fine upper and lower italic lettering: "The last Portrait Sir J. Reynolds Exhibited. 1789. Published by the Proprietor, Foster Lane, London, May 6. 1805. Engraved by Charles Turner." In fine and open script lettering, with flourishes: "M^r Tomkins, From the original Picture by Sir Joshua Reynolds." *B.M.; G.; Mr. H. W. Bruton; Mr. E. Layton.*

II. The script lettering strengthened and filled in. *B.M.*

562. TOOKE, WILLIAM. *After J. White.*

Born 1777, died 1863. President of the Society of Arts, 1862; M.P. for Truro 1832-37.

Nearly to knees, standing, dir. towards l., looking f.; frill, plain dress, watch-chain, seal hanging from fob; r. hand in trousers pocket, l. hand holding book endways on table to r.; pillar in background to r., landscape in distance to l. 11 $\frac{7}{8}$ by 9 $\frac{1}{8}$.

CATALOGUE OF PORTRAITS

In fine upright upper and lower lettering: "Painted by J. White. Engraved by C. Turner, A.R.A." In open upright thick and thin capitals: "William Tooke, Esq. F.R.S. M.R.S.L. M.P. for Truro." In slightly thick and thin script: "On the Council of the University of London. Treasurer of the Society for the Diffusion of Useful Knowledge." In open upright thick and thin capitals: "A Vice President of the Society of Arts, &c. &c. &c." In fine script: "Engraved at the earnest request of the inhabitants of the United Parishes of St Andrew, Holborn, & St. George the Martyr, Middlesex; from a painting in the Board-room of the Governors & Directors of the Poor, in grateful acknowledgement of numerous & efficient public services, rendered by him, during many years, as a Member of that Board, & Inhabitant of those Parishes." In fine upper and lower italics: "London, Published May 19th 1836, for the Proprietor, by Will^m J. White, Printseller N^o 14, Brownlow Street, Holborn." To r., in lightly scratched lettering: "Print" *B.M.*; *C.*

C. Turner sale catalogue mentions "artist's proofs", "proof prints", "prints" and "reduced prints".

563. TORRENS, SIR HENRY.

After Sir T. Lawrence.

Born 1779, died 1828; general. Saw much active service in the Netherlands, Nova Scotia, Buenos Ayres, and the Peninsula. K.C.B. 1815.

W.L., standing, dir. f., facing towards l.; cavalry uniform, scarf round waist, medal, two stars; r. hand holding plumed hat by his side, l. hand on hilt of sword; Windsor Castle in distance to l. 24 $\frac{1}{4}$ by 15.

Early proof; head portion only. *C.*

Before any inscription. *Truman Sale, April 27. 1906.*

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Principal Painter in Ordinary to his Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine script: "Major General Sir Henry Torrens, K.C.B." In fine upper and lower italics: "London, Published July 1st 1817, for the Proprietor, by C. Turner, 50, Warren St Fitzroy Square." *B.M.*; *C.*; *V. and A.*

II. The script lettering slightly strengthened so as to be slightly thick and thin. Line of publication erased; instead, in fine italics: "London, Published Oct^r 1825, by M. Colnaghi 23 Cockspur Street, Charing Cross." *B.M.*; *Mr. J. Charrington.*

564. ? TOTTENHAM, LORD ROBERT PONSONBY, BISHOP OF CLOGHER.

Translated from Leighlin and Ferns in 1822. On the death of Lord R. Tottenham in 1850, the see of Clogher was united to the Archbishopric of Armagh.

Nearly w.l., sitting, dir. towards r., looking f.; head rather bald, bands, ecclesiastical robes; arms on arms of chair; a pillar in background on r. and on l. 15 by 11.

Before any inscription. *B.M.*

565. TOURNAY, WILLIAM, D.D.

After Thomas Kirkby.

Born 1762, died 1833; Warden of Wadham College, Oxford.

To knees, sitting, dir. and facing towards r.; bands, robes; r. elbow resting on arm of chair, r. hand holding college cap on knee. 11 $\frac{3}{4}$ by 9 $\frac{1}{8}$.

In fine upright upper and lower lettering: "Painted by Tho^s Kirkby, Esq^r Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published Nov^r 20, 1834, by Colnaghi, Son & Co Printsellers to their Majesties, N^o 8, Pall Mall East." *B.M.*; *C.*

566. TOWERS, MRS.

After Henry Howard.

To waist, an old lady, sitting, dir. and facing f.; lace cap, short curls, ruff, dark dress with brooch at throat, shawl around shoulders. 10 $\frac{5}{8}$ by 8 $\frac{3}{4}$.

CHARLES TURNER, A.R.A.

Before any inscription. C.

In fine upright upper and lower lettering: "Painted by Henry Howard, Esq^r R.A. Engraved by C. Turner, Mezzotinto Engraver, in Ordinary to His Majesty." In fine upper and lower italics: "London, Pub^d June 10th 1825, for the Proprietor by C. Turner, 50, Warren Street, Fitzroy Squ^e" B.M.; C.

567. TOWNSHEND, GEORGE TOWNSHEND, 1ST MARQUESS.

After Sir J. Reynolds.

Born 1724, died 1807. Fought at Culloden, 1746; took command at Quebec on the death of General Wolfe, 1759; Field Marshal, 1796. Lord Lieutenant of Ireland, 1767; created Marquess 1786.

W.L., standing, dir. towards f., looking very slightly l.; powdered hair, lace ruffle, armour, sword, scarf round waist, ermine cloak over l. shoulder; l. hand to hip, r. hand on corner of table to l. on which lies his helmet; battle in distance to r. $24\frac{1}{4}$ by $14\frac{3}{4}$.

In fine upper and lower italics: "Painted by Sir Jos^{ph} Reynolds. Engraved by C. Turner." In light open italic capitals: "The Most Noble George Marquis Townshend" In fine script: "Field Marshall [*sic*] of His Majesty's Forces, Colonel of the 2nd Regiment of Dragoon Guards, Governor of Jersey, High Steward of Tamworth and Yarmouth, Lord Lieutenant and Vice Admiral of the County of Norfolk, &c. &c. &c." In fine upper and lower italics: "London Published Jan^y 1, 1807, for the Proprietor by Charles Turner, N^o 50, Warren Street, Fitzroy Square." B.M.; C.

568. TREE, ANNA MARIA.

After G. F. Joseph.

Born 1801, died 1862; actress and singer. In 1825 married James Bradshaw, a man of property. "She owed her popularity to the pathos in her voice."

Fully to waist, sitting, dir. and facing f.; curls, flowers and tiara in hair, veil depending from back of head and passing over l. shoulder; low-necked dress with high waist and short sleeves; l. elbow on ledge of piano to r., sheet of music in lap; trees in distance to l. Three dotted bordering lines surround the subject. $9\frac{5}{8}$ by 8.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by G. F. Joseph A.R.A. Engraved by C. Turner" In fine script lettering: "Miss A. M. Tree. Theatre Royal Covent Garden." In fine italic upper and lower lettering: "London, Published July 1st 1820, by C. Turner, 50, Warren Str^t Fitzroy Sq^{re}" To r., in fine upper and lower italics: "Proof." *Sale at Sotheby's, March 10. 1906.*

II. The script lettering made slightly thick and thin; the word *Proof* erased. B.M.; Mr. J. S. Earle; Mr. J. Charrington.

569. TRIMMER, SARAH.

After H. Howard.

Born 1741, died 1810; writer. Daughter of John Joshua Kirby; married James Trimmer of Brentford, 1762. Started Sunday Schools at Brentford, 1786.

To waist, an old lady, in an oval, surrounded by a square frame engraved in line, sitting, dir. and facing towards f.; lace cap with broad ribbon band, lace collar, plain dark dress; l. hand raised to cheek, ring on third finger. Size of oval, $9\frac{3}{4}$ by 8.

In fine upright upper and lower lettering: "Painted by H. Howard Esq^r R.A. Engraved by C. Turner." In fine upper and lower italics: "London, Published March 9th 1815, for the Proprietor, by C. Turner, 50, Warren Street, Fitzroy Square." B.M.; Mr. J. Charrington; C.

This plate is frequently called a portrait of Georgiana, Countess Spencer.

WILLIAM MANNING

1813

AFTER LONSDALE



CATALOGUE OF PORTRAITS

570. TURNER, CHARLES.
The engraver.

After J. Lonsdale.

To waist, dir. l., looking f.; white neckerchief, frill, plain dark dress. 10 by 8 $\frac{1}{4}$.

Before any inscription. *Miss M. Savery; V. and A.*

The original painting is in the possession of Mr. S. S. Savery, of Clapham.

571. TURNER, JANE.
Mother of the engraver.

Fully to waist, dir. towards l., wearing bonnet and shawl; a rose at her bosom.
Plate size, 9 by 6 $\frac{7}{8}$.

Preliminary etching. The copper plate, which is in the possession of Miss M. Savery, was never finished.

572. TURNER, JANE. *After Charles Turner.*
Younger daughter of the engraver; born July, 1806, married Robert Deeds Wilmot, M.A., Vicar of Kennington, Ashford, Kent, August, 1835; died April, 1881.

Nearly to knees, an oval in a square, facing f., looking slightly to r.; flowers in dark hair, earrings, low-necked bodice, ermine cloak loosely around shoulders, watch at waistband with chain passing round neck. 5 $\frac{5}{8}$ by 4 $\frac{3}{4}$.

Before any inscription. *B.M.*

The original painting is in the possession of Miss Savery, granddaughter of Charles Turner.

573. TURNER, JOSEPH MALLORD WILLIAM. *After Charles Turner.*
Born 1775, died 1851. Landscape painter.

Nearly w.l., sitting on a bank, dir. and facing in profile r.; plain dark dress; r. knee crossed over l., l. hand holding sketch on knee, r. hand holding pencil; trees in background to l., distant view to r. 14 $\frac{1}{4}$ by 11 $\frac{1}{4}$.

Engraved on steel.

Early engraver's proof with rough edge at foot. *Mr. J. Charrington; C.*

Unfinished proof with bottom edge cleared, touched to show how the coat is to be reduced in size. *B.M.*

The plate finished. Before any inscription. *B.M.; Mr. C. Mallord Turner.*

I. In fine upright upper and lower lettering under centre of subject: "Painted & Engraved by C. Turner A.E.R.A." Towards r., in facsimile of autograph: "J M W Turner" At foot, in fine upright capitals: "London: Publish'd July 31st 1856, by M^r Turner, N^o 50, Warren Street, Fitzroy Square; & Mess^{rs} P. & Dom^c Colnaghi & Co. Pall Mall East." *C.; V. and A.*

II. Inscription erased. Instead, in fine upright capitals: "Painted by Cha^s Turner, A.R.A. Engraved by C. Turner, A.E.R.A." In light open upright capitals: "J. M. W. Turner, R.A." In fine script: "Making his sketch for the celebrated picture of Mercury & Argus." In fine upright capitals: "London: Published by W. Tegg, Pancras Lane." Facsimile of autograph: "J M W Turner" *Sale at Sotheby's, November 26, 1906.*

The original painting by Charles Turner is in the possession of Mr. C. Mallord Turner; and a coloured chalk drawing by Charles Turner of the head portion is in the British Museum.

CHARLES TURNER, A.R.A.

The following prospectus is in the possession of Mr. C. Mallord Turner:

THE LATE JOSEPH M. WM. TURNER, Esq. R.A.

Mr. Charles Turner has the pleasure to inform his Friends that a Half-Length Engraving is in great forwardness, and will now be published, of that Great and Talented Artist,

MR. J. M. WM TURNER,

From an Original Picture by Mr. C. Turner, A.R.A.,

Being the only Likeness which has met with the entire approbation of Sir Charles Eastlake, Mr. Jones, and other Members of the Royal Academy.

Published by
MR. C. TURNER,

No. 50, Warren Street, Fitzroy Square.

(Where the Picture may be seen.)

and at

MESSRS. PAUL & DOMINIC COLNAGHI & Co.,
Pall Mall, East.

Size of the Plate:—

23 Inches by 16.	The Work, 14 Inches by 11.
Prints	£2. 2. 0.
Proofs	3. 3. 0.
With Autograph	4. 4. 0.

On this prospectus Charles Turner has written the following letter:

“Warren Street Fitzroy Square
Ap^l 25th 1857

Dear Sir

As I am now publishing my Engraving of the late M^r W^m Turner & you did me the honor of subscribing to that Engraving; I have selected an earley [*sic*] Proof for your folio; & trust that under the unfortunate circumstances I had to contend with,* hope you will find it a resemblance of that great & distinguished Artist. With many Thanks for this favor, conferred on Dear Sir

Your most truley [*sic*] & hum^{ble} Ser^t

C. TURNER.

I. Tepper Esq^{re}

With C: Turner

Ap^l 25th

1 Selected Proof

of J: M: W^m Turner dec^d £3.. 3.. 0”

574. TURNER, JOSEPH MALLORD WILLIAM.

W.L., standing in a room, turned to l., holding a drawing with both hands; two paintings on easel behind table to r., print of “The Shipwreck” (*q.v.*) on chair to l.

6 $\frac{3}{4}$ by 4 $\frac{3}{4}$.

The subject is made up from the painting by Charles Turner and a drawing by Count D’Orsay.

Before any inscription. *B.M.; Miss M. Savery (on this impression is written in pencil: “C. Turner sculp^t London Pub^d Nov. 9. 1852 by C. Turner Warren Street Fitzroy Square:” Miss Savery also possesses a pencil drawing of the subject by Charles Turner).*

* The “unfortunate circumstances” were that J. M. W. Turner would not give any sittings for his portrait.

CATALOGUE OF PORTRAITS

575. TWINING, JOHN.

After J. J. Halls.

Probably John Twining, son of Daniel Twining by his second wife Mary Little, who was born 1760, resided at Spring Grove, Hampton, and died 1827. He married Mary Ann Haynes, who died in 1838.

To waist, sitting, dir. very slightly l., looking f.; rough hair, white neckcloth, plain buttoned coat; l. arm on arm of chair, l. hand just seen, r. arm by his side; curtain in background. 10½ by 8½.

Before any inscription. *Miss Twining.*

In fine italic upper and lower lettering: "Painted by I. J. Halls. [the s a later addition to the word] Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "John Twining, Esq." In fine italic upper and lower lettering: "London Pub^d Jan^y 1, 1825, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

576. TWINING, RICHARD.

After J. J. Halls.

Born 1749, died 1824; Director of the East India Company, and tea merchant.

Nearly to knees, sitting, dir. very slightly l., looking f.; white cravat and waistcoat, dark buttoned coat; elbows resting on arms of chair, hands clasped in lap; curtain background. 11¼ by 9¼.

Before any inscription. *Miss Twining.*

I. In fine italic upper and lower lettering: "Painted by I. J. Halls Engraved by C. Turner" In light open upright capitals: "Richard Twining Esq." In fine italic upper and lower lettering: "London: Pub^d Jan^y 1. 1812, by Mess^{rs} Colnaghi & C^o Printsellers, 23, Cockspur Street, Charing Cross." To r. in open italic capitals: "Proof." *B.M.; C.*

II. The open upright capitals made thick and thin. The word *Proof* erased. *C.*

577. TWINING, REV. THOMAS.

After J. J. Halls.

Born 1735, died 1804. Son of Daniel Twining, by his first wife Elizabeth Smythies. Rector of St. Mary's, Colchester, 1770. Published a translation of Aristotle's "Treatise on Poetry," 1789. A volume of his letters entitled: "Recreations and Studies of a Country Clergyman of the Eighteenth Century" was edited by R. Twining, 1882.

To waist, dir. and facing towards r.; long gray hair; plain dark coat. 11½ by 9¼.

I. In open upright upper and lower lettering: "J. J. Halls pinxt C. Turner sculp^t" Between artists' names, in fine upper and lower italics: "London Pub. Jan^y 11th 1805, by C. Turner, N^o 50, Warren Street, Fitzroy Square." Under, in fine script: "The Rev^d Thomas Twining A.M." *B.M.; Miss Twining.*

II. The open and script lettering strengthened, making it thick and thin. *Mr. J. S. Earle; C.*

578. TWINING, REV. THOMAS.

After J. J. Halls.

This plate is mentioned in the C. Turner sale catalogue, lot 1121: "Rev. Thomas Twining, small plate."

The present representatives of the family of Rev. Thomas Twining, who possess impressions of the three previous plates, do not know of this small one. The entry may possibly refer to a stipple engraving from the same picture, engraved by J. Godby.

TWISDEN, SIR THOMAS. *See* PORTRAITS OF ILLUSTRIOUS CHARACTERS. No. 466.

CHARLES TURNER, A.R.A.

579. UNDERWOOD, REV. RICHARD.

After A. I. Oliver.

Nearly w.l., sitting, dir. and facing towards f.; wearing Freemason's regalia; l. arm on arm of chair, l. forefinger raised, r. hand holding closed book ("Constitutio of Masonry") on cushion beside him; curtain in background to r.

17 $\frac{3}{8}$ by 13 $\frac{7}{8}$.

Before any inscription. C.

In fine script: "A. I. Oliver Pinx^t Cha^s Turner Sculp^t" In light open upright capitals: "The Rev^d Rich^d Underwood." In fine script: "Deputy Provincial Grand Master of the Masonic Lodges in Herefordshire, This Print is Dedicated by permission, to the R^t Worshipful the Master, the Wardens, and the rest of the Brethren of the Palladian, and the other Lodges, in that District by their obliged humble Serv^t R^t Cribb." In fine upper and lower italics: "London, Published 14th April 1806, by R^t Cribb 288, Holborn." B.M.; C.

580. VALPY, REV. RICHARD, D.D.

After J. Opie.

Born 1754, died 1836; classical scholar and author. Head Master of Reading School 1781-1830.

W.L., sitting, dir. towards l., looking f.; bands, black gown over plain dress, black stockings, shoes; l. arm hanging over arm of chair, spectacles in l. hand; r. elbow leaning on table to l. on which are books, inkstand, and paper, r. hand raised to cheek; large books in foreground to r., curtain overhead, landscape in distance to l. 23 $\frac{3}{4}$ by 14 $\frac{7}{8}$.

Proof, not quite finished, edge uncleaned. B.M.

I. Masked impression, finished. In above proof the r. toe of shoe touches the table cloth; in State I it is separated from the cloth by $\frac{1}{4}$ in. In proof, in front of l. toe of shoe is a small deep shadow as deep as the darkest part of the shoe; in State I this shadow has been lightened. B.M.; C.

II. In fine upper and lower italics: "Painted by J Opie Esq^r R.A. Engraved by C Turner" In light open upright capitals: "The Rev^d Richard Valpy, D.D. F.A.S." In fine upper and lower italics: "London Published March 29. 1811. by the Proprietors." C.

581. VAUGHAN, REV. EDWARD THOMAS.

After William Nedham.

Born 1777, died 1829.

To waist, standing in a pulpit, dir. and facing r., bending slightly forward as though addressing a congregation; bands, black gown; r. wrist placed on open book on cushion before him, r. hand holding spectacles; l. arm on cushion, hand extended downward towards his hearers; sounding board overhead, arches and window in background.

18 $\frac{3}{8}$ by 14 $\frac{1}{8}$.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by W^m Nedham. Engraved by C. Turner, A.R.A." In light open upright capitals: "The Rev^d Edward Tho^s Vaughn, [sic] M.A." In fine script: "Vicar of S^t Martin's, Leicester." In fine upper and lower italics: "London, Published September 12, 1830, by Mess^{rs} Colnaghi & Son, Pall Mall East, & M^r Nedham, Leicester." To r., in fine italics: "Proof" B.M.

II. All inscriptions, except artists' names, and *Proof*, erased. Instead, in light open gothic with flourishes: "To His Grace the Duke of Rutland," In light open italic capitals: "This Print of" In light open upright capitals: "The Rev^d E. T. Vaughan, M.A." In fine script: "Vicar of S^t Martins, Leicester, Is with his Grace's permission dedicated by his most obedient & very humble Serv^t W. Nedham [the name in light open italic capitals], Leicester." In fine upright upper and lower: "London, Published Sept^r 12, 1830, by Mess^{rs} Colnaghi & Son, Pall Mall East, & M^r Nedham Leicester." C.

CATALOGUE OF PORTRAITS

582. VAUGHAN, SIR ROBERT WILLIAMES. *After Sir M. A. Shee.*
Of Nannan, Merionethshire, which county he represented in Parliament. Died 1843.

Nearly w.l., sitting, dir. slightly l., facing f.; white neckerchief, light waistcoat, dark coat fastened by two buttons; seals hanging from fob; r. hand on knee, l. arm on arm of chair; curtain in background to r. $16\frac{7}{8}$ by $13\frac{3}{8}$.

Before any inscription. C.

In fine upright upper and lower lettering: "Painted by Sir M. A. Shee, P.R.A. Engraved by C. Turner, A.R.A." In light open upright capitals: "Sir Robert Williames Vaughan, Bart M.P." In light open gothic: "For the County of Merioneth." In fine script: "Engraved from a Portrait voted at a County Meeting of Freeholders, Painted by Subscription, and placed in the County Hall, at Dolgelly." In fine upper and lower italics: "London, Published Jan^y 29, 1833, by M^r Turner, 50, Warren Street, Fitzroy Square." B.M.; C.

583. VERNON-HARCOURT, EDWARD VENABLES, D.D.

After J. Hoppner.

Born 1757, died 1847. Assumed the name of Harcourt on his succession to the family estates in 1831. Bishop of Carlisle 1791-1807; Archbishop of York from 1807.

Nearly w.l., sitting, dir. towards l., looking f.; short wig, bands, ecclesiastical robes; l. arm on arm of chair, r. hand on open book on table to l.; l. knee crossed over r. Arms in centre of inscription space. $17\frac{1}{8}$ by $14\frac{1}{8}$.

Before any inscription, and before the arms.

I. The arms added. In light open upright upper and lower lettering: "Painted by John Hoppner Esq^r R.A. Engraved by Charles Turner" In fine upper and lower italics: "London Published by R. Cribb, 288, Holborn, 2nd Jan^y 1804." B.M.; C.; Mr. J. Charrington.

II. The lettering strengthened and made slightly thick and thin. With additional inscription. In thick and thin script: "The Hon^{ble} & Right Rev^d Edw^d Venables Vernon, L.L.D." In italic capitals filled in with horizontal lines: "Lord Bishop of Carlisle."

III. The italic capitals erased. Instead, in italic capitals filled in with a pattern: "Lord Archbishop of York Primate of England." In upper and lower italics: "London Published by R. Cribb, 288, Holborn, 2nd Jan^y 1808." Mr. F. B. Daniell.

584. VICTORIA, PRINCESS (AFTERWARDS QUEEN). *After Fowler.*
Born at Kensington Palace, May 24, 1819; ascended the throne, June 20, 1837; died at Osborne, Isle of Wight, January 22, 1901.

Almost w.l., a young girl, sitting, dir. and facing f.; wearing white frock with low neck and short sleeves, holding a bunch of roses in r. hand; her l. hand in her lap; tree behind her, and trees in distance to r. $8\frac{1}{2}$ by $7\frac{1}{8}$.

Engraved on steel.

Before any inscription. Miss M. Savery.

In fine upper and lower italic lettering: "Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty From a Drawing taken at Kensington Palace." In light open upright capitals: "Princess Victoria" In fine script: "Daughter of Her Royal Highness The Duchess of Kent" In fine upper and lower italics: "London, Published Oct^r 1, 1825, by C. Turner, 50, Warren Street, Fitzroy Square." B.M.; Mr. H. W. Bruton.

585. VINCENT, WILLIAM, D.D.

After H. Howard.

Born 1739, died 1815. Head Master of Westminster School 1788-1802; Dean of Westminster from 1802.

CHARLES TURNER, A.R.A.

Head and shoulders, in a circle, dir. f., facing slightly r.; short wig, coat fastened by one button. Round the circle is a stippled bordering line.

Diameter inside border line, $5\frac{3}{8}$.

Plate size, $11\frac{7}{8}$ by $9\frac{7}{8}$.

STIPPLE ENGRAVING.

In light open upright upper and lower: "H. Howard pinx^t A. C. Turner sculp^t" In fine script: "William Vincent D.D. Dean of Westminster." In fine upper and lower italics: "London, Published Dec^r 1, 1806, by the Proprietor." *B.M.; Mr. L. B. Mozley.*

586. VINCENT, WILLIAM, D.D.

After W. Owen.

Fully to knees, sitting, dir. towards f., facing towards l.; short wig, plain dark coat, apron, badge suspended by broad ribbon from neck; l. arm on arm of chair, r. hand on hip; books and papers on table to l., globe in foreground to r.

$17\frac{1}{8}$ by $13\frac{7}{8}$.

Engraved on copper.

Before any inscription. *C.*

In fine upper and lower italic lettering: "Painted by W^m Owen Esq^r RA Portrait Painter to His Royal Highness the Prince Regent. Engraved by C. Turner Warren Str^t Fitzroy Square." In light open upright capitals: "The Rev^d W^m Vincent. D.D." In fine script: "Dean of Westminster." In fine upper and lower italics: "London, Published Sep^r 20th 1811, by C. Turner, N^o 50, Warren Str^t Fitzroy Square." *B.M.; C.; V. and A.*

587. WAINWRIGHT, JOSEPH.

After Thos. Phillips.

Nearly to knees, sitting, dir. f., facing towards l.; white hair, light waistcoat, coat buttoned; r. hand on leg, l. elbow leaning on arm of chair, closed book in l. hand; sword hanging on wall behind him to r.

14 by $10\frac{7}{8}$.

Unfinished proof, touched with Chinese white. Before any inscription. *Truman Sale, April 27, 1906.*

I. In fine script: "Engraved by C. Turner, from a Picture painted by Tho^s Phillips Esq^r R.A. & by him presented to the Town of Dudley. To the Town & Neighbourhood of Dudley, This Portrait of Joseph Wainwright [the last two words in light open italic capitals] Esq^r (Engraved at the request of several of the Inhabitants) is dedicated by their obedient Servant Tho^s Phillips." *B.M.*

II. The inscription strengthened. The open italic capitals filled in with horizontal lines. *C.*

588. WALKER, FRANCIS.

After M. Scriven.

Nearly to waist, dir. and facing in profile l.; curly hair, frill, dark coat and waistcoat.

$11\frac{7}{8}$ by $9\frac{7}{8}$.

I. In fine upright upper and lower lettering: "Painted by M^r Scriven. Engraved by C. Turner." In light open upright capitals: "Francis Walker Esq^r" In fine script: "Captain of the 3rd Troop of East Lothian Yeomanry Cavalry." In fine upper and lower italics: "London, Published March 1st 1821 by C. Turner, 50, Warren Str^t Fitzroy Square." To r., "Proof" *B.M.; Mr. H. W. Bruton.*

II. The painter's name: *M^r Scriven*; and the line of publication, except the words: "Published March 1st 1821 by", erased. *C.*

589. WALLACE, THOMAS WALLACE, BARON. *After Theophilus Clarke.*

Born 1768, died 1844. Between 1790 and 1813 represented six constituencies in Parliament; Master of the Mint 1823-37; created a Peer, 1828.

CATALOGUE OF PORTRAITS

To waist, dir. f., facing towards r.; white neckerchief, plain dark buttoned coat; neither hand seen. $11\frac{7}{8}$ by $9\frac{3}{4}$.

Before any inscription. *Mr. F. B. Daniell.*

I. In fine script lettering: "W. Clarke, Pinx^t Cha^s Turner, Sculp^t The Right Hon^{ble} Thomas Wallace, M.P. &c. &c. &c. London, Publish'd Aug^t 26th 1801, by R. Cribb, N^o 288, Holborn." *C.*; *Truman Sale, April 27. 1906.*

II. The inscription strengthened and made thick and thin. *B.M.*

III. *W. Clarke, Pinx^t* erased, instead: "Theophilus Clarke, Pinx^t." *B.M.*

590. WALLIS, WILLIAM.

After J. Keenan.

To waist, dir. and facing f.; dark hair, plain buttoned coat with high collar.

$11\frac{5}{8}$ by $9\frac{3}{4}$.

In fine upper and lower italics: "J. Keenan Esq^r pinx. C. Turner, sculp^t" In fine script: "M^r William Wallis." In fine upper and lower italics: "London, Published Aug^t 1, 1810, by R. Cribb & Son, 288 High Holborn." *B.M.*

WARD, R. PLUMER. *See* PLUMER-WARD.

591. WARDE, JOHN.

After James Green.

Born 1753, died 1838; sportsman, "Father of the Field." Of Squerries, Kent, of which county he was high sheriff.

Nearly w.l., sitting on sofa, dir. and facing f.; frill, ruffs, hunting dress; l. hand holding newspaper and hat on l. knee, r. hand advanced; hound on l. with "W" on its side, whip behind him on sofa, cloak to l., tops of trees in distance to r. $14\frac{3}{4}$ by 12.

Before any inscription. *G.*

In fine upright upper and lower lettering: "Painted by James Green. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty." In light open upright capitals: "John Warde Esq^{re}" In fine script: "of Squerries. 57 Years Master of Fox Hounds and an old Member of the B D C" In fine upper and lower italics: "London, Published May 29, 1829, by M^r John Hatchett, Hatchett's Hotel, Piccadilly." *B.M.*; *G.*

592. WARDLE, COL. GWYLLYM LLOYD.

After P. Turnerelli.

Born about 1762, died 1833; soldier and politician. "Attacked, and by a parliamentary committee procured the retirement of, Frederick Duke of York, commander-in-chief, for granting commissions through his mistress, Mary Anne Clarke, 1809." [Dict. Nat. Biog.]

A sculptured bust, in niche with circular top, the head turned towards l.; drapery around shoulders. $18\frac{3}{4}$ by $13\frac{7}{8}$.

In upper and lower thick and thin italics: "Modelled from life by P. Turnerelli [the name in open upright upper and lower thick and thin] Sculptor to their Royal Highnesses the Princess of Wales Duke of Cumberland &c. Engraved by C. Turner [the engraver's name in same lettering as that of the sculptor] from a Drawing by J. Holmes." In open upright thick and thin capitals with a line along centre of each letter: "Col. G. L. Wardle, M.P." In upper and lower italics: "London Published May 20. 1809, by C. Cutter, Carver & Gilder, N^o 22 Warwick Street, Golden Square." *G.*

WARING. *See* SCOTT-WARING.

593. WATERS, MRS.

After James Ramsay.

Fully to waist, seated in an armchair, dir. and facing towards l.; lace cap, wide lace

CHARLES TURNER, A.R.A.

collar with pointed edging, dark dress; l. arm by her side, r. elbow on arm of chair, r. hand holding watch, the chain from which is attached to her waist. 12 by 10.

In fine upright upper and lower lettering: "Painted by James Ramsay. Engraved by C. Turner." In light open upright capitals: "M^{rs} Waters." In fine upper and lower italics: "Published Augst 24th 1815, by Henry Waters, Newcastle upon Tyne." To r., in fine script: "Proof" *B.M.; C.; Mr. H. W. Bruton.*

C. Turner sale catalogue mentions "proof prints" and "prints".

594. WATSON, JOHN JAMES.

After E. T. Parris.

Born 1768, died 1839. Archdeacon of St. Albans.

Nearly w.l., sitting, dir. very slightly l., looking f.; bald head, bands, black gown; r. arm on arm of chair, l. hand on open book resting on closed book on table to r. on which are inkstand and pen; curtain and column in background. 15½ by 12½.

In fine upright upper and lower lettering: "Painted by E. T. Parris, Esq. Engraved by C. Turner, A.R.A." In fine upper and lower italics: "London, Published April 9, 1834 by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M.*

595. WATT, JAMES.

After Sir T. Lawrence.

Born 1736, died 1819; eminent engineer. Patented his "Watt" steam engine 1769.

Nearly w.l., sitting, dir. slightly l., looking f.; white hair, plain dark dress, dark stockings; l. knee crossed over r., l. hand in lap holding snuff-box, r. arm on table to l. on which lie papers; curtain in background, tree in distance to l. 18 by 14.

Before any inscription. *V. and A.*

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." *B.M.*

II. With additional inscription. In light open upright capitals: "James Watt," In light open italic capitals: "L.L.D. F.R.S. L. & E." In fine script: "Member of the Nat^l Inst^o of France & of the Batⁿ Soc^y of Rotterdam." In light open italic capitals: "ÆT. 76." In fine upper and lower italics: "London, Published July 4. 1815, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

596. WATTS, DAVID PIKE.

After Sir W. Beechey.

Born 1754, died 1816; wine merchant.

To waist, dir. f., facing slightly l.; head bald at top, lace frill, plain dark coat with high collar, fastened by one button. The portrait is surrounded by a border of engraved parallel lines. 11½ by 9¼.

In fine upright upper and lower lettering: "Painted by S^r W^m Beechey R.A. Portrait Painter to Her Majesty. Engraved by C. Turner, Warren S^t Fitzroy Square." In fine script: "David Pike Watts Esq^r" In fine upper and lower italics: "London Pub^d April 14. 1817, by C. Turner, for the Proprietor, 50 Warren S^t Fitzroy Square." *B.M.; C.*

597. WELD, THOMAS.

After J. Ramsay.

Born 1773, died 1837; titular bishop of Amycla 1826; cardinal 1830. His father gave Stonyhurst to the Jesuits.

To knees, sitting, dir. very slightly l., facing towards r.; Roman Catholic robes, large cross at breast suspended from neck; l. hand turning over leaf of book on stand on table to r., r. elbow on arm of chair, large ring on finger of r. hand; curtain in background. 11¾ by 9½.

LORD NEWTON

1814

AFTER RAEBURN



CATALOGUE OF PORTRAITS

Engraved on steel.

Before any inscription. *V. and A.*

In fine upright upper and lower lettering: "Painted by J. Ramsay, Esq^r Engraved by C. Turner, Esq^r Mezzotinto Engraver in Ordinary to His Majesty." In fine upper and lower italics: "Published by J. Appleby, N^o 8, Thanet Place, Temple Bar, London." *B.M.; Mr. H. W. Bruton.*

598. WELLESLEY, RICHARD COLLEY WELLESLEY, MARQUESS.

After Sir T. Lawrence.

Born 1760, died 1842. Appointed Governor-General of India and created Baron Wellesley 1797; Marquess 1799; Lord-Lieutenant of Ireland 1821-28.

Nearly w.l., sitting, dir. and facing f.; plain dark dress with, beneath coat, sash with Garter badge attached, star, Garter; l. knee crossed over r., r. arm on arm of chair, l. arm on table to r.; curtain in background. Arms in centre of inscription space; mottoes: "Honi Soit Qui Mal Y Pense," and "Porro Unum Est Necessarium."

16 $\frac{7}{8}$ by 13 $\frac{3}{4}$.

I. Before the arms. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner Warren Street Fitzroy Square." At foot, in fine italic upper and lower lettering: "London, Published May 13. 1815, by Mess^{rs} Colnaghi & C^o Cockspur Street, Hay Market." *B.M.; Mr. J. Charrington; C.; V. and A.; Mr. E. Layton.*

II. Arms added, with mottoes in open upright capitals. With additional inscription in fine and open script lettering: "Richard Marquess Wellesley Knight of the Most Noble Order of the Garter, &c. &c. &c. *B.M.*

III. The work upon the arms strengthened. The script lettering filled in so as to become thick and thin. *B.M.; V. and A.*

599. WELLINGTON, ARTHUR WELLESLEY, 1ST DUKE OF.

After Bauzit.

Born 1769, died 1852.

W.L., standing, dir. slightly r., looking f.; long frock coat, light trousers, long boots, spurs; l. hand within breast of coat, r. arm by his side, gloves in r. hand. He stands in the foreground of an open plain.

13 by 9 $\frac{5}{8}$.

Mixed style—mezzotint, aquatint, and etching.

In fine upright upper and lower lettering: "Painted by Bauzit. Engraved by Turner."

In fine upper and lower italics: "London Pub^d May 21. 1817, by C. Turner, 50, Warren St^t Fitzroy Square." *B.M.; Mr. H. W. Bruton (printed in colours).*

600. WELLINGTON, ARTHUR WELLESLEY, 1ST DUKE OF.

After Bauzit.

Nearly to knees, standing, dir. towards r., looking f.; plain coat, frill, light trousers; r. thumb placed within scarf round waist, l. hand on hilt of sword.

17 $\frac{5}{8}$ by 14.

Engraved on copper.

Early proof, with bottom edge uncleaned. *Sir E. Tennant.*

I. In fine upright upper and lower lettering: "From an original Picture. Engraved by Cha^s Turner." In fine upper and lower italics under centre of subject: "London, Published April 16. 1816, by the Proprietor, Cha^s Turner, 50, Warren St^t Fitzroy Square." In fine script: "Field Marshal The Duke of Wellington." *B.M.; C.*

CHARLES TURNER, A.R.A.

II. After *Picture*, added, in fine upright upper and lower: "by Bauzit. Painter to His Catholic Majesty, Madrid." In fine upper and lower italics: "First Fifty." *Dr. J. S. Joule*.

III. *First Fifty* erased; the script lettering strengthened.

C. Turner sale catalogue (577) says: "Proof prints of the first fifty, 43; Prints, some coloured, 34."

601. WELLINGTON, ARTHUR WELLESLEY, 1ST DUKE OF.

After Bauzit.

To waist, in an oval, dir. towards r., looking f.; military tunic with high collar, order of the Golden Fleece suspended at throat, stars, sash. The oval is surrounded by a square frame engraved in line. Size of oval $9\frac{1}{2}$ by $7\frac{7}{8}$.

Engraved on copper.

In fine upright upper and lower lettering: "Painted by Bauzit. Engraved by C. Turner."

In light open italic capitals: "His Grace" In fine script: "The Duke of Wellington."

In fine upper and lower italics: "London, Published Jan^r 6, 1816, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

602. WELLINGTON, ARTHUR WELLESLEY, 1ST DUKE OF.

After Robert Home.

W.L., standing, dir. and facing towards r.; uniform, sash, star, scarf round waist, long boots, spurs; r. hand within breast of coat, l. hand on hilt of sword, the point of which touches the ground. His tent in background to l., camp in distance to r.

$19\frac{7}{8}$ by $14\frac{1}{2}$.

In open upright thick and thin upper and lower lettering: "Rob^t Home pinx^t Cha^s Turner sculp^t" In slightly thick and thin script: "The Right Honorable General Sir Arthur Wellesley K.B. &c. &c. &c." In fine upper and lower italics: "Published by Rob^t Home, Calcutta March 15th 1806" To l. in upright capitals: "Proof" *B.M.*

603. WELLINGTON, ARTHUR WELLESLEY, 1ST DUKE OF.

After P. Turnerelli.

A sculptured bust, in a frame with a circular top, dir. f., facing towards r.; medals, orders, sash, cloak. $18\frac{1}{8}$ by $13\frac{1}{8}$.

In light open upright capitals: "Field Marshall the Duke of Wellington, &c. &c. &c." In fine script: "Engrav'd by C Turner, from the original Bust by P Turnerelli Esq^r Sculptor to her Majesty" In fine upper and lower italics: "Being the only one for which his Grace sat after his return in 1814, from his Glorious Campaigne [*sic*] in the Peninsula. London, Published June 21, 1815, with permission of the Sculptor, by James Daniell, Engraver, & Printseller, 480, Strand." *B.M.*

604. WESTCAR, JOHN.

After C. Turner.

To waist, sitting, dir. and facing slightly to l.; white hair, dark coat unbuttoned over light waistcoat, seals hanging from fob; arms on arms of chair. $9\frac{3}{4}$ by $8\frac{1}{4}$.

Engraved on copper.

Before any inscription. *C.*

In fine upright upper and lower lettering under centre of subject: "Painted & Engraved by Cha^s Turner, A.R.A." In light open upright capitals: "John Westcar, Esq^{re}" In fine script: "of Creslow" In fine upper and lower italics: "London, Published Sep^r 1, 1831, by M^r Turner, 50, Warren St^t Fitzroy Square." To r.: "Printed on Dodd's English Paper." *Mr. H. W. Bruton.*

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WESTMINSTER, ELIZABETH MARY, MARCHIONESS OF. *See* GROSVENOR.

WESTMINSTER, RICHARD, 2ND MARQUESS OF. *See* GROSVENOR.

605. WEYLAND, JOHN.

After S. Lane.

Born 1744, died 1825; of Nuneaton in Oxfordshire, and Wood Rising in Norfolk.

Nearly w.l., sitting, dir. f., facing towards l.; white neckerchief, light waistcoat and stockings, dark buttoned coat; arms on arms of chair, r. hand holding glove, hat and walking stick; l. knee crossed over r., l. hand on knee; curtain in background to r.

16 $\frac{3}{4}$ by 13 $\frac{1}{4}$.

Before any inscription. *Mr. E. Layton.*

In fine upright upper and lower lettering: "Painted by S. Lane Esq^r Engraved by C. Turner." In fine script: "John Weyland Esq^r" In fine upper and lower italics: "London, Published Sept^r 13. 1819, by C. Turner, 50 Warren Street, Fitzroy Square." *B.M.; C.*

606. WHITMORE, CATHERINE.

After T. Phillips.

Daughter and heiress of T. Thomason of York; married (1) Thomas Whitmore of Apley, Shropshire; and (2) William Charlton of Apley Castle.

To waist, sitting, dir. slightly l., facing slightly r.; cap edged with pearls, short curls, dark dress with high waist, short sleeves and low neck edged with pointed lace, scarf across arms; curtain in background, tassel and cord to l. The subject is surrounded by a broad plain aquatint border.

11 $\frac{5}{8}$ by 9 $\frac{3}{4}$.

Unfinished proof. *C. (touchea).*

Before any inscription. *B.M.*

In open upright upper and lower thick and thin lettering: "T. Phillips Esq^r R.A. pinx^t C. Turner sculp^t" In light open script: "M^{rs} Whitmore." In fine upper and lower italics beneath aquatint border: "London, Published 1. Jan^y 1810, by Ant^y Molteno, Print-seller to her Royal Highness the Dutchess of York, N^o 29, Pall Mall." *B.M.; C.; Mr. H. W. Bruton.*

607. WHITWORTH, CHARLES WHITWORTH, EARL.

After Sir T. Lawrence.

Born 1752, died 1825; diplomatist. Ambassador at Paris 1802; Lord Lieutenant of Ireland 1813-17. Created a Viscount in 1813 and an Earl in 1815. The original picture from which the mezzotint was engraved, is in the Louvre, Paris.

Nearly to knees, standing, dir. f., facing towards l.; head uncovered, frill, ruffles, plain dark dress, star, sash with badge attached to it; both hands holding a paper.

17 $\frac{7}{8}$ by 13 $\frac{3}{4}$.

Before any inscription, and before the ruffles. Not quite finished. *V. and A.; Mr. E. Layton.*

I. In fine upright upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Principal Painter in Ordinary to His Majesty. Engraved by Charles Turner, Warren Street, Fitzroy Square." In fine script: "Charles Viscount Whitworth, Lord Lieutenant of Ireland, &c. &c. &c." In fine upper and lower italics: "London, Published December 1st 1814, by Mess^{rs} Colnaghi's & Co Cockspur St Charing Cross." *B.M.; Mr. E. Layton.*

II. The script lettering strengthened and made thick and thin. *C. (a cut impression from which the line of publication may have been shorn).*

CHARLES TURNER, A.R.A.

608. WIGRAM, ELEANOR (WATTS), LADY. *After Sir T. Lawrence.*
Youngest daughter of John Watts; married, 1787, as his second wife, Sir Robert Wigram, 1st Bart., of Wexford, merchant. She died January, 1841.

W.L., sitting on a couch, dir. slightly r., looking f.; cap, lace collar, dark dress, shawl; hands in lap, ermine cloak across arm of couch; curtain in each upper corner, landscape in distance to r. 23 $\frac{5}{8}$ by 14 $\frac{7}{8}$.

Engraver's proof with rough edges round subject, perhaps not quite finished. *Sale at Sotheby's, April 10. 1905.*

Before any inscription. *Mr. H. S. Theobald, K.C.*

In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence R.A. Principal Painter in Ordinary to His Majesty. Engraved by C. Turner, Warren Street, Fitzroy Square." In fine upper and lower italics: "London Pub^d Dec^r 15. 1817, by C. Turner, 50 Warren St^t Fitzroy Square." *B.M.*

609. WIGRAM, SIR ROBERT. *After T. Phillips.*
Born 1773, died 1843. Succeeded his father as second baronet 1830; changed his surname from Wigram to Fitzwygram 1832; married Selina, daughter of Sir John Hayes, Bart., 1812.

Nearly to knees, sitting, dir. towards l., facing towards r.; curly hair, white neckerchief, dark buttoned coat, l. arm on arm of chair, letter in l. hand, r. hand on knee; table to l. with inkstand, pens and paper upon it, curtain in background. 11 $\frac{1}{2}$ by 9 $\frac{1}{2}$.

Before any inscription. *B.M.; C.*

610. WIGRAM, FAMILY OF SIR ROBERT. *After Smart.*
Sir Robert Wigram, 1st Baronet, was born at Wexford, 1743, and died 1830. He attained eminence as a merchant, and was created a baronet in 1805. He had a large family, and his eldest son changed the surname of Wigram to Fitzwygram.

A group containing twenty-four persons, from about the age of one year upwards, sitting and standing; a group of six children standing at a table where a top is spinning, and close by a girl sitting beside a harp; on l., a framed portrait of a lady over a mantelpiece. 20 by 36.

Preliminary stipple etching, with some aquatinting.

In fine upright upper and lower lettering: "From a Picture painted by M^r Smart. Engraved by C. Turner, Engraver in Ordinary to His Majesty." In light open upright capitals: "The Family of Sir Robert Wigram, Bart." In fine upper and lower italics: "London Published March 1st 1826, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

611. WIGRAM, SELINA (HAYES), LADY. *After A. Chalon.*
Wife of the foregoing (No. 609). Died 1866.

To waist, in a square border engraved in line, dir. f., facing slightly r.; bonnet with long white feathers and edged with pearls, short curls, long pearl necklace, dress with low neck and short sleeves and with jewel at bosom, cloak around back and arms.

Inside border 4 $\frac{1}{2}$ by 3 $\frac{1}{2}$.

In fine upright upper and lower lettering: "Painted by A. Chalon Esq^r Engraved by C. Turner, Mezzotinto Engraver, in Ord^r to His Majesty." In fine script: "Lady Wigram, Daughter of Sir John Hayes, Bart." In fine upper and lower italics:

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"London, Published March 1st 1826, by C. Turner, 50, Warren Street, Fitzroy Sq^e"
B.M.

C. Turner sale catalogue mentions "artist's proofs", "proofs before letters", and "proof prints".

612. WIGRAM, SELINA (HAYES), LADY. *After Mrs. Anne Mee.*

This plate is mentioned in the C. Turner sale catalogue:

Lot 668. "Small portrait of the same Lady [Lady Wigram], after Mrs. Mee, with 8 impressions."

Lot 1060. "Lady Wigram, after Mee, with the original drawing, highly finished."

613. WILCOX, REV. JOHN. *After H. W. Pickersgill.*

Born at Gloucester 1780, died 1835. Besides the appointments mentioned in the print, he was rector of Little Stonham, Suffolk; and minister of Broad Court Chapel, Drury Lane, London.

To waist, dir. f., facing towards l.; spectacles, bands, black gown; both hands holding closed book on cushion before him. 13 $\frac{1}{8}$ by 10 $\frac{1}{8}$.

I. In fine upright upper and lower lettering: "Painted by W. H. Pickersgill. Engraved by C. Turner." In light open upright capitals: "Rev^d John Wilcox, M.A." In fine script: "Minister of Ely Chapel, Lecturer of S^t George the Martyr, Southwark, & Chaplain to the Right Hon^{ble} the Earl of Kingston." In fine upper and lower italics: "London, Published by R. S. Cribb, N^o 288 Holborn." C.

II. In publication line *London, Published* erased; instead: "London, Published 1st Jan^y 15. 1815," *B.M.*

III. The upright capitals and script lettering strengthened and made thick and thin; a line added along the centre of each letter of the upright capitals.

IV. The line of publication erased; instead, immediately under centre of subject, in fine upper and lower italics: "London, Published 1829, by Charles Sweet, Carver & Gilder, 117, Chancery Lane, (opposite Serjeant's Inn.)" *B.M.*

614. WILKS, COLONEL.

? Mark Wilks, born about 1760, died 1831, who was lieutenant-colonel in the Madras army, and Governor of St. Helena 1813-15.

This plate is mentioned in the C. Turner sale catalogue:

Lot 579. "Wilks (Colonel), half-length. Artist's proofs, 21.

Steel. [Plate size] 10 in. by 7."

615. WILLIAM IV.

After Sir M. A. Shee.

Born 1765; ascended the throne June 26, 1830; died 1837.

W.L., standing, dir. f., facing towards l.; robes of the Garter, collar and George; l. hand on hip, r. holding hilt of sword the point of which touches the ground; crown and sceptre on cushion on table to l., curtain above, high archway to r. through which Windsor Castle is seen. 25 by 16 $\frac{1}{2}$.

I. In fine upright capitals: "Painted by Sir Martin Archer Shee, P.R.A. Engraved by Charles Turner, A.R.A." In fine script: "To Her Most Excellent Majesty The Queen [the last two words in light open gothic] of Great Britain and Ireland," In light open italic capitals: "This Portrait of" In light open upright capitals: "King William The Fourth," In fine script: "Is with special permission humbly dedicated by Her Majesty's most devoted servants The Publishers." In fine upright capitals: "London, Published Jan^y 2. 1836, by Colnaghi & Company, Printsellers in Ordinary To His Majesty, & To

CHARLES TURNER, A.R.A.

H. R. H. the Duchess of Kent, 23, Cockspur Street, Charing Cross." To l., in fine small italics: "Printed by Lahee & Co" To r., in fine italic capitals: "Proof" C.

II. The script and gothic lettering made slightly thick and thin, a line added along the centre of each letter of the title line. For *Proof* read: "F.P.B." . . . B.M.

616. WILLIAM IV.

After Sir M. A. Shee.

Nearly to waist, dir. f., facing towards l., head uncovered, robes of the Garter.

11½ by 9½.

Before any inscription. C.; *Mr. H. W. Bruton.*

I. In fine upright upper and lower lettering: "Painted by Sir M. A. Shee, P.R.A. Engraved by C. Turner, A.R.A." In same lettering, at foot of plate: "London, Published November 4th 1836 by Fr. Graves & Co late Colnaghi & Co 23, Cockspur Street, Charing Cross." B.M.

II. The line of publication erased, and re-engraved immediately under centre of subject, in fine upper and lower italics. With additional inscription. In slightly thick and thin script: "His Most Gracious Majesty," In open upright slightly thick and thin capitals: "William IV." In open slightly thick and thin gothic: "King of Great Britain, Ireland & Hanover." C.

617. WILLIS, JOHN, M.D.

After J. Pegler.

Born 1751, died 1835.

To knees, standing, dir. and facing f.; dark coat, light trousers, walking stick under r. arm, gloves in r. hand, l. hand placing high hat on table to r.; curtain to l. and in upper r. corner, landscape seen through opening to r.

15½ by 12½.

Engraved on copper.

Before any inscription. C.; *Mr. J. Charrington.*

I. In fine upright upper and lower lettering: "Painted by J. Pegler. Engraved by C. Turner. A.R.A." In open upright slightly thick and thin capitals: "Doctor [sic] John Willis." In slightly thick and thin script: "of Greatford, near Stamford, Lincolnshire." In fine upper and lower italics: "London, Published August 12, 1834, by M^r Turner, 50, Warren Street, Fitzroy Square." B.M.

II. For *Doctor* read "Doctor." C.

618. WILLIS, REV. THOMAS, LL.D.

After C. W. Pegler.

Died 1827.

To knees, sitting, dir. and facing f.; black velvet cap, plain dark dress; arms resting on arms of chair, spectacles in r. hand, handkerchief in l.; two large volumes in foreground to l., table with inkstand upon it to r.

15½ by 12.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by C. W. Pegler. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty" In light open upright capitals: "Thomas Willis, LL.D." In fine script: "Prebendary of Rochester, & Rector of St George's Bloomsbury, &c. &c." In fine upper and lower italics: "London, Published Jan^y 1. 1828, by M^r Pegler, No 35, London Street, Fitzroy Square." To l., in fine italic capitals: "Proof" B.M.

II. The word *Proof* erased. C.

619. WILTON, THOMAS EGERTON, 1ST EARL OF.

After J. Hoppner.

Born 1749, died 1814. M.P. for Lancaster between 1772 and 1784; created Viscount Grey de Wilton, and Earl of Wilton, June, 1801.

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W.L., standing, dir. towards l., looking f.; frill, uniform, sash, scarf round waist, sword, gloves; hat in r. hand, cane in l., the point of which touches the ground; wooded undulating landscape background. 24½ by 14½.

Before any inscription. *C.*

I. In fine small script: "John Hoppner R.A. pinx^t. C. Turner sculp^t." In fine upper and lower italics: "Published Sept^r 11. 1802, by C. Turner N^o 56, Warren Street, Fitzroy Square." *C.*

II. Title added in light open upright capitals: "The Earl of Wilton." *B.M.*

620. WILTON, THOMAS EGERTON, 2ND EARL OF. *After J. Bostock.*
Born 1799, died 1882; grandson of the 1st Earl. Succeeded as 2nd Earl of Wilton, 1814. G.C.H., 1835.

To knees, standing, dir. towards f., facing towards r.; slight beard; plain dark dress and loose cloak with fur collar; r. arm by his side, l. hand on pedestal to r., on which stands a large vase; curtain to l. Arms in centre of inscription space; motto: "Nec Aspera Terrent." 16½ by 12½.

I. In fine upright capitals: "Painted by J. Bostock. Engraved by C. Turner, A.R.A." In fine italic capitals under centre of subject: "London, Published Sept^r 23, 1835, by Fra^s Grah^m Moon, Printseller to the King, 20, Threadneedle Street." In fine script: "Thomas, Earl of Wilton, G.C.H." In fine upright capitals: "Manchester, Thomas Sowler, N^o 4, St Anns Square." To l., in fine upper and lower italics: "Printed by Lloyd & Co" To r.: "Proof" *C.*

II. The script lettering made slightly thick and thin. The arms strengthened. The word *Proof* erased. *B.M.*

C. Turner sale catalogue mentions "proofs with autograph".

621. WODEHOUSE, APOLLONIA. *After Sir J. Reynolds.*
Apollonia Nourse; married Rev. Philip Wodehouse, Prebendary of Norwich; died 1817.

To waist, an oval in a square, dir. and facing in profile l.; strings of pearls in hair, pearl necklace, light flowered dress. 7¾ by 6½.

In fine upright upper and lower lettering: "Painted by Sir Joshua Reynolds. Engraved on Steel by C. Turner. Member of the American Academy of Fine Arts." In fine upper and lower italics: "London, Published February 20. 1823, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

C. Turner sale catalogue mentions "artist's proofs", "proofs before letters", and "proof prints".

622. WOODCOCK, REV. *After A. W. Devis.*
To waist, sitting, dir. towards l., looking f.; white cravat, frill, plain dark buttoned coat; l. hand on upright book lettered "Baxter"; on the l. three books, one lettered "Holy Bible," another "Coke"; curtain in background towards r. 12 by 9¾.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by A. W. Devis. Engraved by C. Turner" In fine upper and lower italics at foot of plate: "London, Published Oct^r 1st 1820, by C. Turner, 50, Warren Str^t Fitzroy Square." *C.*

623. WOODFORD, SIR RALPH JAMES. *After Sir T. Lawrence.*
Born 1784, died 1828.

CHARLES TURNER, A.R.A.

To waist, dir. f., facing towards r.; white neckerchief, frill, uniform, l. arm holding hat; pillar and curtain in background to r. 10 $\frac{7}{8}$ by 9.

I. In light open upright upper and lower lettering: "From a Copy by H. Howard Esq^r R.A. of the Whole Length Portrait by Sir Thomas Lawrence, P.R.A. &c. &c. &c. Engraved by C. Turner Esq^r A.R.A. Engraver in Ordinary to His Majesty." In fine upright upper and lower at foot of plate: "London Published June 4th 1829 by M^r Shaw 72 George Street Euston Square." G.

II. With additional inscription. In fine script: "His Excellency the late" In light open upright capitals: "Sir Ralph James Woodford Bart^r" In fine script: "Governor and Commander in Chief of the Island of Trinidad." *Mr. F. B. Daniell.*

III. The inscription strengthened and made slightly thick and thin. Commas added in line of publication. *B.M.*

624. WOODYATT, GEORGE.

After A. W. Devis.

To waist, in a square frame engraved in line, sitting, dir. slightly l., looking f.; light hair, frill, plain dark buttoned coat; hands placed on closed book, "Morgagni Opera", before him; curtain in background. 11 $\frac{1}{8}$ by 9 $\frac{1}{4}$.

In fine script lettering: "Painted by A. W. Devis, Esq^r Engraved by C. Turner. George Woodyatt, M.D. From a Picture in the Possession of the Biddulph Family." In fine upper and lower italics: "London, Pub^d Augst 14, 1817, by C. Turner, for the Proprietor 50, Warren Street, Fitzroy Square." *B.M.; C.*

625. WOOLL, JOHN, D.D.

After Sir T. Lawrence.

Born 1767, died 1833. Headmaster of Midhurst Free Grammar School, 1799; of Rugby, 1807-28.

Nearly to knees, sitting, dir. towards r., looking to f.; bands, black robe; arms resting on arms of chair; shelves of books and curtain in background. 11 $\frac{7}{8}$ by 9 $\frac{1}{4}$.

I. In light open upright upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Painter in Ordinary to His Majesty. Engraved by C. Turner Warren Street Fitzroy Square." In light open italic capitals: "The Rev^d John Wooll D.D." In fine script: "Master of Rugby School" In fine upper and lower italics: "London: Pub^d Nov^r 24. 1813, by Mess^{rs} Colnaghi & C^o Cockspur Str^t Hay Market." To r., in open italic capitals: "Proof" *B.M.; C.; Mr. H. W. Bruton.*

II. The inscription strengthened and made thick and thin. The italic capitals of title line filled in. The word *Proof* erased. *B.M.*

626. WOOLMORE, JOHN, F.R.S. [CAPT.].

After Sir M. A. Shee.

Resided at Bruton Street, London; and Hampton, Middlesex. Charles Turner twice mentions him as Sir John Woolmore.

W.L., standing, dir. and facing f.; black neckcloth, dark coat with bright buttons and light lining, light trousers; r. hand and l. forearm holding telescope to body; high hat and gloves on stone to r., rock behind him, ship and cliffs in distance to l. Arms in centre of inscription space, motto: "Trinitas In Unitate." 28 $\frac{3}{4}$ by 19.

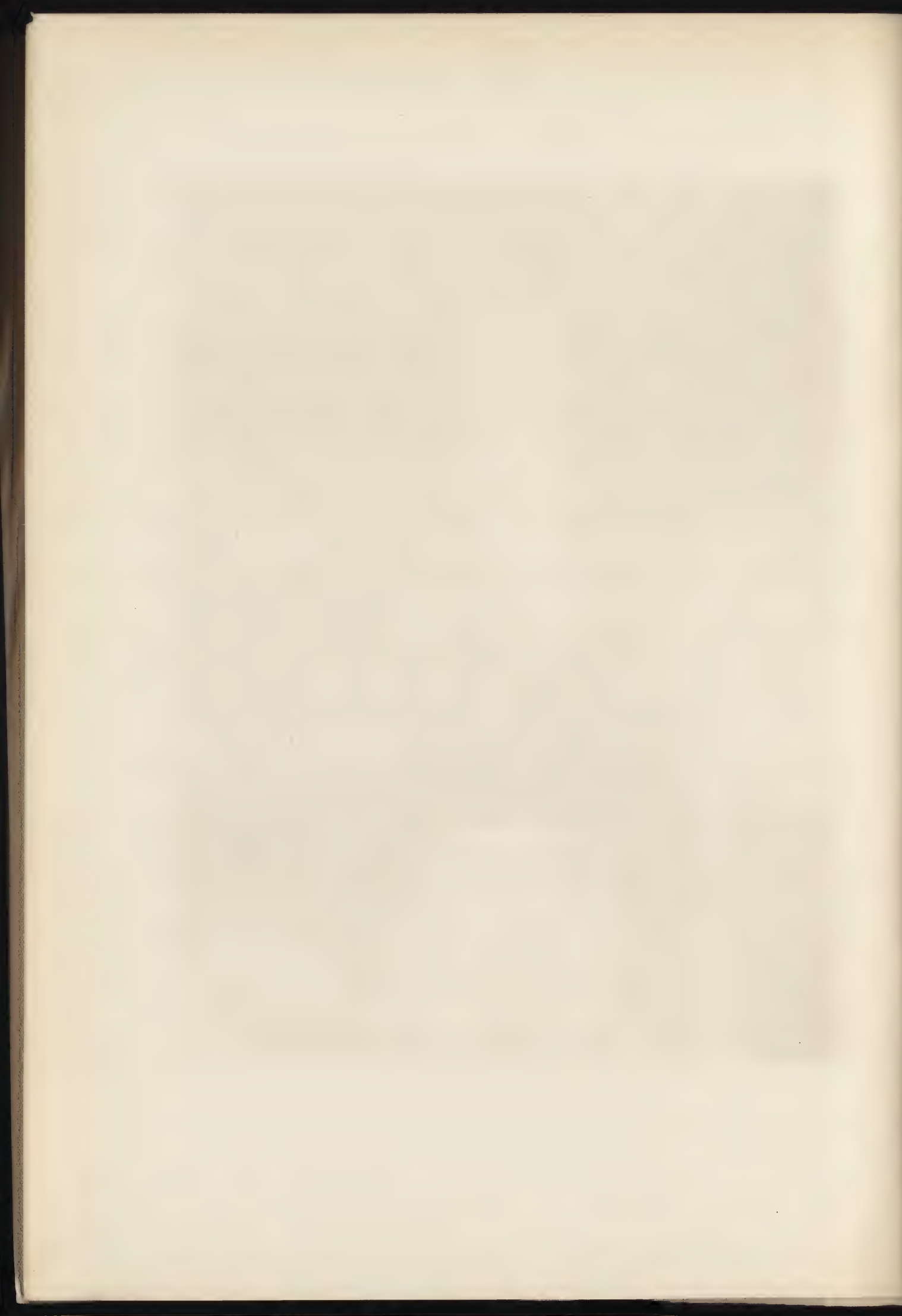
Before any inscription. *Mr. J. Charrington.*

In fine upright upper and lower lettering: "Painted by Sir Martin A. Shee, P.R.A. Engraved by C. Turner, A.R.A." In open upright slightly thick and thin capitals: "Captain John Woolmore, F.R.S." In similar italic capitals: "Deputy Master of The Trinity House." In fine script: "From a Painting which was presented to that Corporation by the Merchant Elder Brethren. In testimony of their Appreciation of his Public

VISCOUNT CASTLEREAGH

1814

AFTER LAWRENCE







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and Private Worth." In fine upright upper and lower lettering: "London, Published July 20, 1833, for the Proprietor, by M^r C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; C.*

627. WORONZOW, COUNTESS MICHEL.

After G. Dawe.

Her husband was a Russian Field Marshal, Aide-de-camp to the Emperor of Russia, and Governor of New Russia, who died in London in 1852.

To waist, in an oval, dir. towards l., looking f.; short curls, pearl earrings and necklace, low-necked dress with slashed sleeves, cloak loosely around shoulders.

Size of oval, $5\frac{1}{4}$ by $4\frac{1}{4}$.

Size of plate, 10 by 8.

Before any inscription. *Mr. S. S. Savery.*

In fine upright upper and lower lettering: "Painted by George Dawe Esq^r R A &c &c &c Engraved by C. Turner Esq^o A R A Engraver in Ordinary to His Majesty" In fine script: "La Comtesse Michel Woronzow née Comtesse Branicka 1829" In fine upright upper and lower: "London Published June 22nd 1829 by M^r Turner 50 Warren Street Fitzroy Square." *B.M.; C.*

628. WRIGHT, ICHABOD.

After E. U. Eddis.

Born 1767, died 1862.

To waist, dir. very slightly l., looking f.; black neckerchief, frill, plain dark buttoned coat.

$10\frac{1}{8}$ by $8\frac{1}{4}$.

I. In fine upright upper and lower lettering: "Painted by E. U. Eddis Esq^r Engraved by C. Turner A.R.A." In light open upright capitals: "Ichabod Wright Esq^r." In fine upright upper and lower: "London. Published Nov^r 9th 1840. for the Proprietor, by M^r Turner N^o 50, Warren St Fitzroy Square." *B.M.*

II. With additional inscription in facsimile of autograph: "Ichabod Wright Mopperley Novem 16th 1840."

WRIXON-BECHER. *See O'NEIL.*

629. WYATT, JAMES, R.A.

After M. C. Wyatt.

Born 1746, died 1813; architect. R.A. 1785. Surveyor of Westminster Abbey; architect of the Royal Military College, Woolwich.

To waist, sitting, dir. and facing in profile r.; hair brushed back and tied, light neckerchief, dark coat.

$11\frac{5}{8}$ by $9\frac{7}{8}$.

Before any inscription. *Sir J. Tuke.*

I. In fine upper and lower italics: "Painted by M. C. Wyatt. Engraved by C Turner" In light open upright capitals: "James Wyatt Esq^r In fine script: "S. G. H. M. W. R.A. F.R.S. F.S.A. &c. &c." In fine upper and lower italics: "London Published (for the Proprietors,) May. 1. 1809." *B.M.; Mr. H. W. Bruton; V. and A.*

II. The open upright capitals made thick and thin, and a line added along the centre of each letter. The initials S. G. H. M. W. . . . *Esc. Esc.* erased. *C.; Mr. L. B. Mozley.*

630. YATES, EDMUND.

After J. Lonsdale.

W.L., sitting, dir. very slightly l., looking f.; plain dark dress, dark stockings, shoes; hat on small table to r., dog to l. looking up at his master, walking stick on ground to l.; curtain and fluted pillar in background to r., balustrade in background to l., landscape in distance to l.

$22\frac{1}{8}$ by 14.

CHARLES TURNER, A.R.A.

Before any inscription. *B.M.; Mr. J. Charrington; Mr. E. Layton.*

In fine upright upper and lower lettering: "Painted by James Lonsdale, Esq^r Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In fine upper and lower italics under centre of subject: "London, Published Nov^r 28th 1826, by M^r Lonsdale, 8, Berner Street, Oxford Street." In light open upright capitals: "Edmund Yates, Esq^r." *C.; Mr. L. B. Mozley.*

631. YORK, WHITTELL.

After Sir T. Lawrence.

To waist, sitting, dir. and facing f.; frill, dark coat and vest, dark fur-edged gown; curtain in background. Arms in centre of inscription space. 11½ by 9½.

Masked proof. It can just be seen that when the impression was printed, the inscription space had not been cleaned. *B.M.*

In light open upright upper and lower lettering: "Painted by Tho^s Lawrence Esq^r R.A. Painter in Ordinary to his Majesty. Engraved by Cha^s Turner." In light open upright capitals: "Whittell York Esq^r." In fine script: "A Magistrate in & for the Borough of Leeds and an Eminent Merchant there for more than 50 years" In fine upper and lower italics: "London Published Jan^y 4, 1814, by C Turner, 50, Warren Street, Fitzroy Square." *B.M.; Mr J. Charrington.*

632. YORK AND ALBANY, H.R.H. FREDERICK, DUKE OF.

After Sir W. Beechey.

Born 1763, died 1827; second son of George III.; Commander-in-Chief from 1798 to 1809.

W.L., standing, dir. towards f., facing towards l.; uniform, star, scarf round waist, sword; r. arm by his side, hat in r. hand; l. forefinger placed within scarf at waist. 23½ by 16¾.

Masked proof. *Dr. J. S. Foulle.*

I. With artists' names as in State II. No other inscription, except, at foot, in fine upper and lower italics: "London: Pub^d Feb^y 1st 1812, by Mess^{rs} Colnaghi & C^o Printsellers, Cockspur Street, Hay Market." *Mr. J. Charrington; C.*

II. In fine italic upper and lower lettering: "Painted by Sir W^m Beechey R.A. Portrait Painter to Her Majesty Engraved by C Turner Warren Str^t Fitzroy Sq^e." In fine script: "His Royal Highness the Duke of York" In light open upright capitals: "Commander in Chief &c. &c. &c. &c." In small fine script: "This Print engraved from a Picture in the Military Asylum by Sir William Beechey is most respectfully dedicated to The British Army. by Colnaghi & C^o" [the words *Military Asylum* and *Sir William Beechey* in fine italic capitals; *The British Army* in light open upright capitals]. To l. in fine italic upper and lower lettering: "London: Pub^d Feb^y 1. 1812, by Colnaghi & C^o Cockspur St^t Hay Market." *B.M.; C.*

III. A cut impression showing the inscription down to the word *York*, the lettering strengthened so as to be thick and thin. *Mr. J. S. Earle.*

633. YORK AND ALBANY, H.R.H. FREDERICK, DUKE OF.

After Sir T. Lawrence.

To knees, standing, dir. f., facing l.; uniform, collars of the Garter and Bath, cloak around him and held by r. hand to hip. The subject is enclosed by a border engraved in line, with, at foot, the royal arms. Inside border, 18 by 14½.

Engraved on copper.

I. In fine upright upper and lower lettering: "Painted by Sir Tho^s Lawrence, P.R.A. Principal Painter in Ordinary to His Majesty, Member [of] the Roman Academy of

CATALOGUE OF PORTRAITS

St Luke, of the Academy of Florence, & of the American Academy of Fine Arts, &c. &c. Engraved by Charles Turner, Warren Street, Fitzroy Square, from an Original Picture in the Possession of Major Gen^l Sir R. Brownrigg Bar^t G.C.B." In light open gothic: "To the Kings most Excellent Majesty," In fine script: "This Plate of His Royal Highness [the last three words in light open upright capitals] the Duke of York, [the last three words in light open upright capitals] Commander in Chief, &c. &c. &c. Is with His Gracious Permission humbly Dedicated by His Majesty's most dutiful Subject & Servant C. Turner." In fine upper and lower italics: "London, Published Feb^r 13th 1821, by C. Turner, No 50, Warren Street, Fitzroy Square." To l.: "Printed by J. Lahee." To r.: "Proof, Fir^t 50." *B.M.*

II. The *of*, missing from the inscription of painter's name, inserted. *Fir^t 50.* erased. *V. and A.; Mr. L. B. Mozley.*

III. The word *Proof* erased.

IV. The open and script lettering strengthened and made thick and thin. *C.*

634. YORKE, JAMES, D.D. *After Monier.*
Born 1730, died 1808. Bishop of Gloucester, 1779-81; of Ely from 1781.

Nearly w.l., sitting, dir. very slightly l., facing f.; short wig, bands, ecclesiastical robes; l. arm by his side, college cap in l. hand, r. arm on book on table to l., open book also on table; curtain in background, cathedral in distance to l. *17½ by 13½.*

I. In fine upper and lower italics: "Painted by Monier, 1792. Engraved by C. Turner" In light open upright capitals: "The Hon^{ble} James Yorke, D.D." In light open italic capitals: "Bishop of Ely." In fine upper and lower italics: "London Published Aug^t 12, 1810 by M^r Colnaghi, Printseller, Cockspur Street, Hay Market. *B.M.; C.*

II. The open upright and italic capitals filled in with lines. *Sale at Sotheby's April 18, 1905.*

635. YOUNG, CHARLES MAYNE. *After G. H. Harlow.*
Born 1777, died 1856; actor. Was with J. P. Kemble in the Covent Garden Company; and with Kean at Drury Lane. Retired from the stage, 1832.

To waist, dir. slightly r., facing f.; rough hair, open shirt collar, cloak. The subject is surrounded by a wide aquatint border. *10½ by 8½.*

I. In fine script lettering: "M^r Young Engraved by C. Turner from a Picture by G. H. Harlow." In fine upper and lower italics beneath the aquatint border: "London, Published July 1st 1809, by John P. Thompson, G^t Newport Street, Printseller to His Majesty & the Duke and Duchess of York." *B.M.; C.*

II. The line of publication erased; instead, in small upper and lower italics: "London Published December 1st 1812, by James Dunford, Great Newport Street." *J. L. Toole Sale, Nov^r. 8, 1906.*

III. The aquatint border removed; the plate reworked. To l., in fine italic capitals: "Proof" *B.M.; Mr. Burdett Coutts.*

IV. The word "Proof" erased. *Sale at Puttick's, April 28. 1905.*

636. YOUNG, THOMAS, M.D. *After Sir T. Lawrence.*
Born 1773, died 1829; physician and Egyptologist. Physician to St. George's Hospital, London, 1811-29; assisted in the translation of the inscription on the Rosetta Stone.

Nearly to knees, sitting, dir. f., facing towards r.; white neckcloth and frill, plain dark dress, reading glass attached by ribbon from neck and lodged within coat; r. elbow on arm of chair, r. hand holding spectacles; curtain in background. *11½ by 9½.*

CHARLES TURNER, A.R.A.

Before any inscription. *B.M.*

I. In fine upright upper and lower lettering: "Painted by Sir Thomas Lawrence. P.R.A. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty" In fine upper and lower italics at foot of plate: "London, Published April 6, 1830, by Mess^{rs} Colnaghi, Son & C^o Printsellers to His Majesty, Pall Mall East." *Mr. J. Charrington; C.; V. and A.*

II. With additional inscription. In light open upright capitals: "Thomas Young, M.D. F.R.S." In fine script: "Foreign Associate of the Royal Institute of Paris" *Mr. H. W. Bruton.*

III. With *P.R.A.* erased after painter's name. *B.M.*

IV. The open capitals and script lettering made slightly thick and thin. *C.*

ZETLAND, LAWRENCE DUNDAS, 1ST EARL OF. *See DUNDAS.*

637. PORTRAIT OF A CLERGYMAN. *After J. J. Masquerier.*
Fully to waist, sitting, dir. and facing towards r.; spectacles placed above forehead, dark coat with large buttons, and two buttons on wrist; apron under coat; r. hand on walking stick before him. $10\frac{3}{8}$ by $8\frac{5}{8}$.

In fine upright upper and lower lettering: "Painted by I. J. Masquerier Esq^r Engraved by C. Turner A.R.A. London Published Jan^y 16th [the 6 engraved in reverse] 1841, (for the Proprietor) by M^r Turner N^o 50, Warren Street, Fitzroy Square." *Mr. H. W. Bruton.*

638. PORTRAIT OF A MAN.

To waist, dir. f., facing and looking slightly l.; light or powdered hair, frill, dark coat fastened by one button, neither hand seen; curtain background. $7\frac{3}{4}$ by $6\frac{1}{2}$.

Before any inscription. *C.*

CATALOGUE OF SUBJECTS



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639. DASH.

After Jacques L. Agasse.

Portrait of a dog, standing, turned towards l., facing f.; trees, ferns, and park in background. 25½ by 19½.

I. In open upright upper and lower dotted lettering: "Painted by J L Agasse Engraved by C. Turner" In same style of lettering, but much larger: "Dash." *B.M.*

II. With inscription in thick and thin lettering. In upright upper and lower: "Painted by J. L. Agasse. Engraved by C. Turner." In upper and lower italics: "London Published by R. Ackermann, Jun^r at his Eclipse Sporting Gallery, 191 Regent Street (between Conduit St. & New Burlington St)" In fanciful capitals: "Dash" *Bibliothèque Nationale, Paris.*

C. Turner sale catalogue mentions "proof print," and "a print painted in oil."

640. HARE AND YOUNG ONES.

After J. L. Agasse.

A hare, in a startled attitude, looking to front and with pricked-up ears, standing among bracken at the base of a large tree-trunk. In front are the four young ones.

18½ by 24½.

In fine upper and lower italics: "Painted by J. L. Agasse. Engraved by C. Turner." In light open italic capitals: "Hare And . . . Young Ones." *B.M. (from impression the middle words of the title line have been erased).*

C. Turner sale catalogue mentions: "artist's proofs," "proof prints," and "print painted in oil."

641. HORSES TAKING THEIR GALLOP.

After J. L. Agasse.

In foreground four horses, turned to l., are exercising; three horses and two horses, in middle distance, similarly occupied. In distance other horses on the crest of a hill. In centre of inscription space an octagonal tablet lettered "N^o 1." 8½ by 11½.

ETCHING.

In italic lettering: "Drawn by J. L. Agasse. Engraved by C. Turner." In open upright thick and thin capitals: "Horses Taking Their Gallop" In fine italics: "London, Pub. June 1 1814, by Hassell & Rickards, 344, Strand" *Sale at Christie's, April 4. 1905.*

642. PREPARING TO START.

After J. L. Agasse.

Scene on a race-course. One jockey stands by his horse, another is being helped into the saddle, and a third, on l., is being weighed. A few spectators around, some looking down from a stand on l. 16½ by 24½.

Preliminary etching. *C. Turner sale catalogue.*

In upper and lower italic lettering: "The Horses Painted by J. L. Agasse. Sketch'd by C. Turner, on Port Meadow, near Oxford, from the Hunters Stakes Run for Augst 4 [? 14]. 1802. Engraved by C. Turner." In thick and thin script: "To the Right Hon^{ble} Lord Francis Spencer, & G F Stratton Esq^r" This Plate, representing Preparing to Start, [the last three words in filled-in upright capitals] is with Permission, respect-

CHARLES TURNER, A.R.A.

fully dedicated by their most obedient humble Serv^t C Turner" In fine upper and lower italics: "London Published Jan^y 20 1803, by C. Turner, N^o 56, [*sic*] Warren Street, Fitzroy Square." To l., in upper and lower italics: "1st Plate." *B.M.*; *Sir Walter Gilbey*.

The date of the race appears to have been first engraved as August 14th 1802. From the impression in the British Museum the "1" of 14 has been erased; while in a later impression sold at Christie's, May 30, 1905, the "1" had been erased from the metal plate before printing, and only a trace of it remained.

643. COMING IN.

After J. L. Agasse.

The finish of a horse race. Three horses are galloping towards r. in front of two stands filled with spectators, and a fourth horse, on l., is being stopped by his jockey; a few spectators in foreground.

15 $\frac{7}{8}$ by 24 $\frac{3}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

In upper and lower italic lettering: "The Horses Painted by J. L. Agasse. Sketch'd by C. Turner, on Port Meadow, near Oxford, from the Hunters Stakes, Run for Augst 4. 1802. Engraved by C. Turner." In thick and thin script: "To the Right Hon^{ble} Lord Francis Spencer, & G F Stratton Esq^r This Plate, representing Coming In, [the last two words in filled-in upright capitals] is with permission, respectfully dedicated by their most obedient humble Serv^t C Turner" In upper and lower italics: "London Published Jan^y 20. 1803, by G. [*sic*] Turner N^o 56, [*sic*] Warren Street, Fitzroy Square." To l., in upper and lower italics: "2nd Plate" *B.M.*; *Sir Walter Gilbey*.

Charles Turner in his diary gives some particulars of the cost of this plate and its companion: "Pay'd Mr. Agasse for Painting the horses £5. 5. 0." "Painting, my time, 14 days" "Copper £3. 14. 0" "Grounds £5. 5. 0" "Printing 160 in Plain. £3. 3. 0" "Paper for Do. £2. 12. 6." "Writing [i.e. inscriptions] for Both Plates. 14. 0." "My time on Engraving both plates. 11 Weeks."

644. WELLESLEY.

After J. L. Agasse.

Portrait of an Arabian horse. He stands towards l. in a stable, and faces towards r.; towards the r. stand two men, one with a horsecloth over his l. arm, the other wearing a high hat, and carrying a whip under l. arm.

17 $\frac{3}{8}$ by 22 $\frac{1}{2}$.

I. With publication only, as in State II.

II. Under subject, to r., in fine italic upper and lower lettering: "Engraved by C. Turner from the Original Picture by J. L. Agasse." In very small italics at foot of plate: "London, Published Augst 19. 1810 by J. L. Agasse & [*sic*] Newman S^t Oxford S^t" *B.M.*

C. Turner sale catalogue mentions "artist's proofs," and "proofs before letters."

645. YOUNG SNOWBALL.

After J. L. Agasse.

A greyhound standing in the foreground of an open landscape, turned to r. Two bordering lines round subject.

9 $\frac{5}{8}$ by 11 $\frac{5}{8}$.

Engraved in mixed style—aquatint and etching.

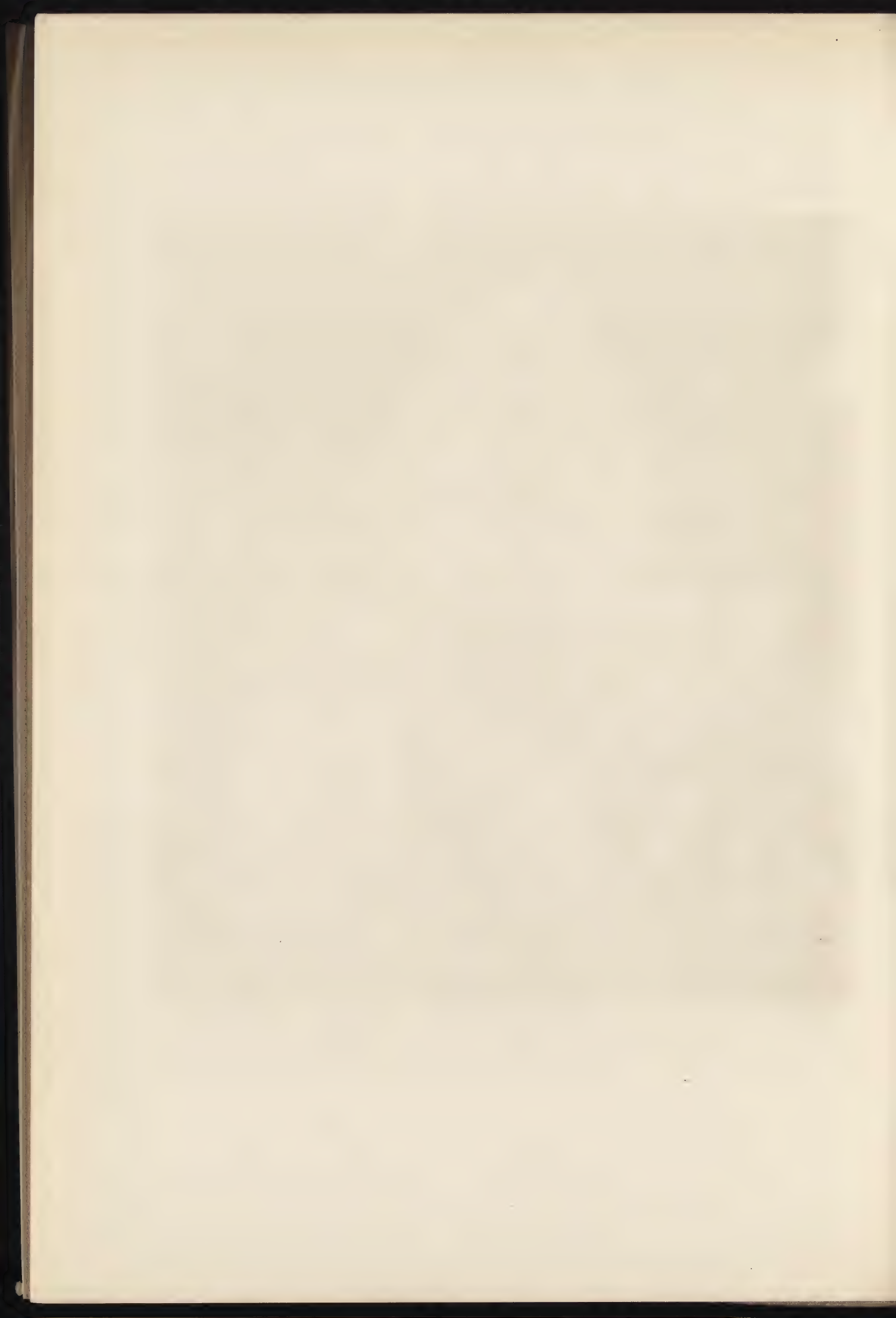
In open upright thick and thin upper and lower lettering: "Painted by I L Agasse. [*sic*] Engraved by C. Turner." In open upright thick and thin capitals: "Young Snow Ball" In fine upper and lower italics, with names of the publishers in capitals: "London: Published by C. Turner 50 Warren Str^t Fitzroy Square M^r Ackermann 101 Strand M^r Cutter Warwick S^t Golden Sq." *B.M.*

646. GALATEA.

After ? F. Albani.

This plate is mentioned in the C. Turner sale catalogue, lot 924: "Galatea, after Albano." [*? after Francesco Albani.*]

THE MARLBOROUGH FAMILY
1815
AFTER REYNOLDS





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647-649. ILLUSTRATIONS TO GEORGE ARNALD'S "THE RIVER MEUSE," London, 1828.

647. WALZEN.

After G. Arnald.

A view along a road, with, on l., a gabled house, at the door of which stand a woman and a child; in l. foreground a group of three children; in the road a dog runs towards a bird that has started from a bush amid a clump of trees on r.

$7\frac{1}{8}$ by $9\frac{3}{4}$.

I. Before the line of publication, and the word "Proof." *Sale at Sotheby's, May 14. 1906.*

II. In fine upper and lower italics: "Painted & Etched by W. F. Witherington, from a Drawing by G. Arnald, A.R.A. Engraved by C. Turner" In light open upright capitals: "Walzen." In fine upper and lower italics: "London, Published by Rodwell & Martin, & by J & A. Arch, Cornhill. Proof" *B.M.*

648. DINANT.

After G. Arnald.

View up a river spanned by a bridge; houses and a church on further bank, with high cliffs behind them; in foreground a boat and groups of people.

$7\frac{3}{8}$ by $10\frac{1}{8}$.

In fine upper and lower italics: "Painted by G. Arnald [*sic*], A.R.A. Engraved by C. Turner." In fine script: "Dinant. 2 From a Picture in the possession of the Rev^d Arch^dn Markam." In fine upper and lower italics: "London, Pub by Rodwell & Martin, & by J. & A. Arch, Cornhill. Proof" *B.M.*

649. BRANCH OF THE MEUSE, LIÈGE.

After G. Arnald.

View up a narrow river spanned by a bridge of a single arch; quaint houses on each side close to the stream, those in foreground to l. overhanging.

$7\frac{5}{8}$ by $10\frac{3}{4}$.

In fine upright upper and lower lettering: "Drawn & Etched by G. Arnald A.R.A. Engraved by C. Turner." In fine script: "Branch of the Meuse, Liege." In fine upper and lower italics: "London, Published by Rodwell & Martin, & by J. & A. Arch [*sic*], Cornhill. Proof" *B.M.*

650. DURHAM TWIN STEERS.

After James Barenger.

This plate is mentioned in the C. Turner sale catalogue:

Lot 519. "Durham Twin Steers, painted by J. Barenger. Artist's proof, 1; proof prints, 3. [plate size] 23 in. by 19."

An impression in colours was sold at Puttick's January 9. 1906.

651. REUBENS, A RACE-HORSE.

After J. Barenger.

This plate is mentioned in the C. Turner sale catalogue:

Lot 510. "Reubens, a celebrated race horse, painted by J. Barenger. Artist's proofs, 5; proof prints, 3. [plate size] 24 in. by 21."

652. WORCESTERSHIRE EWE.

After J. Barenger.

This plate is mentioned in the C. Turner sale catalogue:

Lot 520. "Worcestershire Ewe, painted by J. Barenger. Artist's proof, 1; proof prints, 3. [plate size] 23 in. by 18."

653. PARTRIDGES.

After J. Barenger.

Two partridges, one on l. standing, the other on r. sitting; behind them stretches a moor, with a town just seen in distance to l.

$13\frac{7}{8}$ by $17\frac{3}{8}$.

Before any inscription. *Sale at Puttick's, July 13. 1906.*

CHARLES TURNER, A.R.A.

I. In upper and lower italic lettering: "Beringer, Pinx^t C. Turner, Sculp^t" In upright filled-in capitals: "Partridges." In upright upper and lower thick and thin lettering: "1st Plate of the British Feather Game." In upper and lower italics: "London Pub. Jan. 1, 1810, at R. Ackermann's Repository of Arts, 101, Strand." To l. scratched: "Proof." *B.M.*

II. The word *Proof* erased. *Sale at Christie's, April 4, 1905.*

654. PHEASANTS.

After J. Barenger.

A pair of pheasants; the male bird is turned to l., its tail reaching to r. lower corner of plate; the female bird is slightly further off, and is pursuing a butterfly; landscape background, the ground sloping up towards r.

14 by 17 $\frac{3}{8}$.

Before any inscription. *Sale at Puttick's July 13, 1906.*

In fine upper and lower italics: "Beringer Pinx^t C. Turner, Sculp^t" In upright filled-in capitals: "Pheasants." In upright thick and thin upper and lower lettering: "2nd Plate of the British Feather Game" In upper and lower italics: "London Published Jan. 1, 1810, at R. Ackermann's Repository of Arts 101, Strand." To l., scratched: "Proof" *B.M.*

655. WILD DUCKS.

After J. Barenger.

A pair of wild ducks among rushes at the water's edge, one standing, the other sitting.

About 14 by 17 $\frac{3}{8}$.

I. In fine upper and lower italic lettering: "Baringer [*sic*] del. C. Turner sculp." In upright filled-in capitals: "Wild Ducks." In open upright upper and lower thick and thin lettering: "5th Plate of the British Feather Game." In upper and lower italics: "London, Published May 1, 1810, at R. Ackermann's Repository of Arts, 101, Strand." *Sale at Christie's, April 4, 1905.*

II. Baringer corrected to "Barenger." *Sale at Puttick's, March 18, 1907.*

656. BALD COOT.

After J. Barenger.

A pair of birds, one swimming in narrow strip of water, the other on the near bank pecking at a worm; a hill rises from the further bank, and water in distance to r.

13 $\frac{7}{8}$ by 17 $\frac{1}{8}$.

In upper and lower italics: "Barrenger del. C. Turner sculp." In almost filled-in upright capitals: "Bald Coot," In open upright thick and thin upper and lower: "11th Plate of the British Feather Game." In upper and lower italics: "London Publish'd Nov^r 1, 1810, at R. Ackermann's Repository of Arts, 101, Strand." *Sale at Puttick's Feb. 2, 1906.*

657. DAB CHICK.

After J. Barenger.

Two birds amid rushes, one in water, and the other standing on a piece of ground flapping its wings.

About 14 by 17 $\frac{3}{8}$.

In upper and lower italic lettering: "Berringer [*sic*] Pinx^t Turner Sculp^t" In upright filled-in capitals: "Dab Chick," In upright upper and lower thick and thin lettering: "14th Plate of the British Feather Game." In upper and lower italics: "London Published Jan 1, 1811, at R. Ackermann's Repository of Arts 101 Strand." *Sale at Christie's, April 4, 1905.*

658. MOOR HEN.

After J. Barenger.

Two birds in water among rushes; the one on l. with its head below the surface and its legs in the air.

About 14 by 17 $\frac{1}{4}$.

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In upper and lower italics: "Berringer Pinx^t Turner Sculp^t" In upright almost filled-in capitals: "Moor Hen," *Sale at Puttick's, July 13, 1906 (impression cut below title).*

659. PLOVERS. *After J. Barenger.*
Two birds standing in the foreground of a flat open moor. About 14 by 17 $\frac{1}{4}$.

In upper and lower italics: "Barrenger pinx^t Turner sculp^t" In upright almost filled-in capitals: "Plovers." . . . *Sale at Puttick's, July 13 1906 (impression cut below title).*

660. QUAILS. *After J. Barenger.*
Two birds in foreground of an undulating landscape, the one on r. sitting, the one on l. standing and facing towards its mate; both looking to r. About 14 by 17 $\frac{1}{4}$.

In upper and lower italics: "Barrenger pinx^t Turner sculp^t" In upright almost filled-in capitals: "Quails." . . . *Sale at Puttick's, July 13, 1906 (impression cut below title).*

661. TEAL. *After J. Barenger.*
Two birds swimming; the one on l. turning its head and with its beak open; distant landscape with trees. About 14 by 17 $\frac{1}{4}$.

In upper and lower italics: "Barrenger del. C. Turner sculp^t." In upright almost filled-in capitals: "Teal," . . . *Sale at Puttick's, July 13, 1906 (impression cut below title).*

662. WIDGEONS. *After J. Barenger.*
Two birds, one swimming near rushes, the other standing on bank in foreground drinking. About 14 by 17 $\frac{1}{4}$.

In upper and lower italics: "Barenger pinx^t C. Turner sculp^t" In upright almost filled-in capitals: "Widgeons." . . . *Sale at Puttick's, July 13. 1906 (impression cut below title).*

For others of this series, see Nos. 835 and 836.

663. BADGERS. *After T. Bennet.*
Two badgers, one lying towards r., the other standing towards l., with a bank and foliage near them, and trees in distance towards l. Arms in centre of inscription space, motto: "Non Hæc Sine Numine." 15 by 19 $\frac{7}{8}$.

I. In fine italic upper and lower lettering: "Painted by Tho^s Bennet, Woodstock. Engraved by C. Turner" In upright filled-in capitals: "Badgers" In thick and thin script lettering: "To the Honourable George Welbore Agar Ellis, This Plate is by permission most humbly inscribed by his most truly obliged & obedient Servant, Tho. Bennet, Woodstock." In fine italic upper and lower lettering: "London, Published May 15, 1815, by C. Turner, N^o 50 Warren St Fitzroy Square." To r. in fine italics: "Proof" *B.M.*

II. The inscription and arms erased; instead, in thick and thin italic lettering: "Painted by Tho^s Bennet, Woodstock. London, Published March 1st 1831, by R. Ackermann, Jun^r at his Eclipse Sporting Gallery, 191 Regent Street; (between Conduit St. & New Burlington St.) Engraved by C. Turner." In fanciful filled-in capitals: "Badgers." *B.M. (in colours).*

664. BEAUTY: A CART STALLION. *After T. Bennet.*
Standing in a stable, in profile to l., a door to r. of which the upper part is open. 13 $\frac{3}{4}$ by 18 $\frac{1}{8}$.

Engraved on copper.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *B.M.*

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665. BITCH AND PUPS.

After T. Bennet.

The bitch and three pups lie on straw in a flat wide wicker basket; behind them are a wooden partition and a bass broom, and to l. a landscape with a white obelisk.

10 $\frac{1}{8}$ by 12 $\frac{3}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

In open upright thick and thin upper and lower lettering: "Painted by T. Bennet. Engraved by C. Turner." In open upright thick and thin capitals: "Bitch and Pupps." In fine upper and lower italics: "Published Nov^r 16th 1825 by W^m Thompson Carver & Gilder, S^t Aldates Oxford." *B.M.*

666. DOG BEAUTY.

After T. Bennet.

This plate is mentioned in the C. Turner sale catalogue:

Lot 736. "Dog Beauty, the property of the Countess of Normanton, painted by T. Bennet.

Coloured plates, 3. Copper.

[plate size] 13 in. by 12."

667. FOX AND CUBS.

After T. Bennet.

The vixen sits towards l., dir. towards r., a cub lies curled up at her tail, and four other cubs (one of whom has a bone in its mouth and another yawns) towards r.; background of trees and bracken. Arms of Sir Thomas Mostyn in centre of inscription space.

18 $\frac{3}{4}$ by 23 $\frac{3}{4}$.

I. In fine italic upper and lower lettering: "Painted by Tho^s Bennet. Engraved by C. Turner" In upright open capitals: "Fox & Cubs." In fine script lettering: "To Sir Thomas Moslyn [*sic*] Bar^t This Print is by, permission, most respectfully Dedicated by his obliged & very obedient Servant Thomas Bennet." In fine italic upper and lower lettering: "Published April 1807, by R. Archer High Street Oxford." *B.M.*

II. The word *Moslyn* corrected to "Mostyn." *Mr. C. M. Prior.*

668. FOX AND CUBBS.

After T. Bennet.

The vixen sits on the ledge of a bank, turned to l., and looks towards five cubs in foreground; a sixth cub peeps out of a hole in the bank.

16 $\frac{3}{8}$ by 20 $\frac{3}{4}$.

I. In fine upright upper and lower lettering: "Painted by I. Bennet, Woodstock. Engraved by C. Turner, Fitzroy Square." In light open upright capitals: "Fox and Cubbs." In fine upper and lower italics: "London, Published Feb^r 27, 1821, by C. Turner, 50. Warren Street, Fitzroy Square." To r., in fine italics: "Proof." *B.M.*

II. The word *Proof* erased. *Mr. R. D. Thomas.*

669. FOX HOUND AND WHELPS.

After T. Bennet.

The bitch, standing in a stable, dir. to l., is surrounded by her five whelps, one of whom is looking with curiosity at a beetle in the straw. Arms of Sir Thomas Mostyn in centre of inscription space.

18 $\frac{1}{2}$ by 24.

I. In fine upper and lower italics: "Painted by Tho^s Bennet. Engraved by C. Turner." In light open upright capitals: "Fox Hound and Whelps." In fine script: "To Sir Thomas Mostyn Bar^t this Print of that well known Fox Hound, Lady, is, by permission, most respectfully inscribed by his most obliged & very obedient Servant Thomas Bennet." In fine upper and lower italics: "Published March 1811 by R. Archer, High Street, Oxford." To r. in fine upper and lower italics: "Proof." *Mr. C. M. Prior; Mr. R. M. Thomas.*

Mr. R. D. Thomas, of Bicester, informs the writer that this fox-hound "Lady" came into the possession of Sir Thomas Mostyn from Lord Lonsdale. She was practically mute; and

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as her numerous offspring took after her, the pack became very short of music. She was a remarkable bitch, and a stone obelisk without inscription was erected in a field near Bainton, about $2\frac{1}{2}$ miles from Bicester, to mark the spot where she is said to have fallen dead when close to her fox at the end of a severe run.

670. HARES.

After T. Bennet.

Three hares in the foreground of an open landscape, the one in the centre turned to l. and with its ears pricked up. 15 by $19\frac{3}{4}$.

In fine upper and lower italics: "Painted by Tho^s Bennet, Woodstock. Engraved by C. Turner." In open upright thick and thin capitals with a line along the centre of each letter: "Hares" In thick and thin script: "To the Most Noble George Marquis of Blandford, This Print is by permission inscribed by his Lordship's obliged & hum^{ble} Serv^t C. Turner." In fine upper and lower italics: "London, Published May 15, 1815, by C. Turner, N^o 50 Warren St^r Fitzroy Square." To r.: "Proof." *B.M.*

671. WEST HIGHLAND HEIFER KYLOE.

After Bewick.

The heifer is black and white, and stands turned in profile to l.; trees r., open landscape in distance l. $15\frac{1}{2}$ by $20\frac{3}{4}$.

In fine italic upper and lower lettering: "Painted by M^r Bewick: Engraved by C. Turner." In script lettering: "This Print of the" In open upright thick and thin capitals: "West Highland Heifer Kyloe." In script lettering: "Is dedicated with permission to the Right Honourable Lord Redesdale [the last two words in italic open thick and thin capitals] &c. &c. by his much obliged and obedient humble Servant Hilton Middleton. [the last two words in italic capitals]." In fine small italic upper and lower lettering: "This extraordinary Animal, 5 years old,—bred in the Isle of Skye, fed by M^r H. Middleton of Newton near Darlington in the County of Durham, measures only 3 feet 5 inches in height, and weighs upwards of 105 Stone 8^{lb} to the Stone. This breed of Cattle stands unrivalled as the first in the Kingdom for quickness of grazing and superior quality of beef, and at all markets one third more is given for them unfed (according to their weight) than any other breed whatever. The Newton Heifer was fed with the view of bringing the breed into more general notice, and is allowed by the first judges to be the fattest ever seen, with the least coarse beef to its weight. London, Published for the Proprietor, Feb^y 12, 1823, by M^r Bewick, N^o 15 Nassau Street, Middlesex Hospital." *B.M.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints."

672-679. POACHER'S PROGRESS, THE. *After C. Blake.*

"The/ Poacher's Progress;/ In Eight Plates;/ From Paintings by C. Blake./ Engraved, in Colours, and Published by C. Turner, No. 50, Warren Street,/ Fitzroy Square./ Price Twelve Shillings each, or £4: 12 the Set./ Bound in Boards, £5: 5./ 1826." About $13\frac{1}{4}$ by 18.

AQUATINTS, on copper.

The artists' names are in open upright upper and lower thick and thin lettering; the titles in open upright thick and thin capitals and thick and thin script; and the line of publication in small upper and lower italics.

The subjects are sufficiently described by their titles.

672. "Painted by I. L. Turner from a Sketch by C. Blake. Engraved by C. Turner. N^o 1. Poachers setting the Snare. London, Published Nov^r 21. 1825, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

673. "Painted by I. L. Turner. from a Sketch by C. Blake. Engraved by C. Turner. N^o 2. Poachers taking the struggling Hare from the Noose." [publication as in N^o 1]. *B.M.*

CHARLES TURNER, A.R.A.

674. "Painted by C. Blake. Engraved by C. Turner. N° 3. Poachers stalking for Partridges. London, Published Jan^y 2nd 1826, by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

675. "Painted by C. Blake. Engraved by R. Havell Jun^r N° 4. Poachers Snaring Pheasants. London, Pub^d Feb^y 1st 1826, by C. Turner, 50, Warren Street, Fitzroy Square" *B.M.*

676. "Painted by I. L. Turner from a Sketch by C. Blake. Engraved by C. Turner N° 5. Poachers Meeting the Keepers. London, Published Nov^r 21, 1825 by C. Turner, 50 Warren Str^t Fitzroy Sq^e" *B.M.*

677. "Painted by C. Blake. Engraved by C. Turner. N° 6. Poachers. Scuffling with the Constables in the Skittle Ground. London, Published Feb^y 1st 1826, by C. Turner, 50, Warren Street, Fitzroy Squ^e" *B.M.*

678. "Painted by C. Blake. Engraved by C. Turner N° 7, Poachers before the Magistrates. London, Published Sep^r 1. 1826 by C. Turner, 50, Warren Street, Fitzroy Square." *B.M.*

679. "Painted by C. Blake Engraved by C. Turner N° 8. Poachers in Prison (the Pardon.)" London, Published Sep^r 1, 1826, by M^r Turner, 50, Warren Street, Fitzroy Square." *B.M.*

680. "INTERIOR OF THE FIVES COURT WITH RANDALL AND TURNER SPARRING."

After T. Blake.

Scene in a large bare building containing a great number of figures. Towards l., on a raised platform fenced in with ropes, two men are boxing. High up on r. is a gallery with more spectators.

18 $\frac{1}{4}$ by 26.

AQUATINT AND ETCHING.

Preliminary etching. *G. Turner sale catalogue.*

I. In fine upright upper and lower lettering: "Painted by T. Blake. Engraved by C. Turner." In upright open capitals slightly shaded on l. side of each letter: "The Interior of the Fives Court." In filled-in upright capitals, and thick and thin upper and lower italics: "With Randall and Turner Sparring." In thick and thin upper and lower italics: "To the Noblemen, Gentlemen, Patrons & Lovers of the Art of Self Defence. this print is Inscribed by their obliged & humble Servant, T. Blake. London, Published Sept^r 1. 1821, by C. Turner, 50 Warren Street, Fitzroy Square." To r.: "Printed by M^cQueen & C^o." *B.M.*

II. The inscription strengthened. The letters of top line of the title filled in. For *Printed by M^cQueen & C^o*, read "Printed by M^cQueen." *Sale at Sotheby's, April 18, 1905.*

A drawn key to some of the persons represented was sold at Messrs. Sotheby's, April 18, 1905. The persons include: Lennox, J. Ward, Larkin, Spring, Sutton, Cribb, Richmond, B. Byrn, Shelton and Jackson.

681. LAMBS, THE.

After T. Blake.

This plate is mentioned in the C. Turner sale catalogue:

Lot 738. "The Lambs, from a picture by T. Blake, new plate. Proof prints, 2. Steel." [plate size] 13 in. by 10.

682. DUELLISTS, THE.

After T. Blake.

A subject with monkeys acting as men. The principals face each other with pistols; the second on the r. is trying to encourage his principal; the second on the l. is load-

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ing a pistol. On the ground lies a signboard bearing the inscription: "Rubbish may be shot here, by order of the . . ." 10 $\frac{3}{4}$ by 13.

Engraved on steel.

Before any inscription. *B.M.*

In fine upright upper and lower lettering: "Painted by T. Blake. Engraved by C. Turner." In light open upright capitals: "The Du'ellists," In open upper and lower lettering: "Now Sir!!!" In fine script: "From a Picture in the possession of James Cockburn, Esq^r to whom this plate is dedicated by his obedient & very humble Servant, C. Turner." In small fine upper and lower italics: "London, Published March 24, 1828, by C. Turner, 50, Warren Street, Fitzroy Square, Mess^{rs} Colnaghi & Son, Pall Mall East, & Mess^{rs} Moon, Boys & Graves, Pall Mall." To l., in fine italic capitals: "Proof." *B.M.*

C. Turner sale catalogue mentions "artist's proofs," "proofs before letters," "proof prints," and "prints."

683. PUG-ILISTS, THE.

After J. Bristow.

Monkeys fighting in an ale-house. The moment depicted is an interval between the rounds. The principal on r. is being refreshed by his seconds; the one on l. has collapsed and is being revived by his seconds; the timekeeper sits on a table behind and is looking intently at a watch. 10 $\frac{3}{4}$ by 13.

Engraved on steel.

Before any inscription. *B.M.*

I. In fine upright upper and lower lettering: "Painted by J. Bristow. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In light open upright capitals: "The Pug-ilists." Upper and lower: "Time!!!" In fine script: "From a picture in the Collection of the Honorable George Agar Ellis, M.P. F.R.S. &c. &c. &c. to whom this plate is dedicated by his Obedient and very Humble Servant, C. Turner." In small fine upper and lower italics: "London, Published Jan^y 1st 1828, by M^r Turner, 50, Warren Street, Fitzroy Square, & Mess^{rs} Colnaghi, & C^o Pall Mall East." In fine italic capitals, to l.: "Proof." *B.M.*

II. The inscription of the title, and the script lettering, strengthened and made thick and thin. *Sale at Puttick's, April 28. 1905.*

684. RAPHAEL PAINTING LA BELLA FORNARINA.

After Wm. Brockedon.

Raphael is sitting with palette and brushes in l. hand, his r. arm embracing his model who stands on his r.; easel to r. with the painting of his model; fruit on carved table to l. 19 $\frac{1}{4}$ by 15 $\frac{3}{8}$.

Before any inscription. *Mr. S. S. Savery.*

I. In light open upright upper and lower lettering: "Painted by William Brockedon Member of the Academy of Fine Arts at Florence &c Engraved by Charles Turner Mezzotinto Engraver in Ordinary to His Majesty" In fine upper and lower italics: "London, Published Jan^y 2nd 1826, by Hurst, Robinson, & C^o N^o 6, Pall Mall." *B.M.*

II. Title added in open upright capitals with a line along the centre of each letter: "Raphael Painting the Portrait of La Bella Fornarina."

685. HEADS OF TWO OLD MEN.

After W. Brockedon.

Heads of two old men with short beards and curly hair, turned towards l., in a circular frame. 10 $\frac{5}{8}$ by 9 $\frac{1}{8}$.

Engraved on copper.

Before any inscription. *B.M.*

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686-689. SCOTTISH VIEWS. *After W. Brown.*

A set of four coloured views. About $5\frac{7}{8}$ by 8.

AQUATINTS.

Each print is inscribed with the artists' names in fine upright upper and lower lettering; the title in open upright thick and thin capitals, and script lettering; and the line of publication in upper and lower italics.

686. LOCHGOILHEAD. The view is up the loch, with a high peak in distance; in foreground trees on each side, and cattle lying on grass.

"Drawn from Nature by W. Brown. Engraved by C. Turner Lochgoilhead from Lettermay. Glasgow, Pub^d May 1st 1826, by R. Finlay, Printseller." *B.M.*

687. ST. CATHERINE'S FERRY. A wide stretch of water, bordered by hills; in the foreground towards r. two boats, and a man carrying a load from the boat nearest the shore to a cart.

"Drawn from Nature by W. Brown. Engraved by C. Turner. St Catherine's Ferry & Loch fine head. Glasgow Pub^d May 1st 1826, by R. Finlay, Printseller." *B.M.*

688. CORRIN. In middle distance towards r. rises a rocky hill, and the loch stretches away on l., enclosed by high hills; several small craft on the water towards foreground.

"Drawn from Nature by W. Brown Engraved by C. Turner. Corrin & the Entrance to Lochgoil. Glasgow Pub^d May 1st 1826, by R. Finlay, Printseller," *B.M.*

689. THE FOOT OF LOCH-LONG AND LOCH-GOIL. The view is up the loch with hills on each side; in the foreground is a boat with two occupants.

"Drawn from Nature by W^m Brown Engraved by C. Turner. The Foot of Loch-Long & Loch-Goil. Published Sep^r 1. 1826, by M^r Rob^t Finlay, Printseller, Glasgow." *B.M.*

690. WATER MILL, THE.

After A. W. Callcott.

An upright landscape with a large amount of sky-space. The tiled buildings of the mill are on the further bank of a stream towards l., and in the foreground towards r. two persons are engaged washing clothes; ducks in the water. In middle distance a waggon is seen coming down a hill.

$23\frac{5}{8}$ by $16\frac{3}{4}$.

Engraved on copper.

I. In light open upright upper and lower lettering: "Painted by A. W. Callcott Esq^r R.A. Engraved by C. Turner Warren Street, Fitzroy Square." In light open upright capitals: "The Water Mill," In fine script: "From the original Picture in the possession [*sic*] of William Chamberlayne Esq^r To whom this Print is respectfully Dedicated by his most obed^t & h^{ble} Serv^t C. Turner." In fine upper and lower italics: "London, Published April 16th 1812 by C. Turner N^o 50, Warren Street, Fitzroy Square." *B.M.; V. and A.*

II. Shading lines added in the letters of the title. Line of publication erased; instead, in fine upright capitals: "London: Published by W. Tegg, Pancras Lane." *Sale at Sotheby's, April 14. 1905.*

C. Turner sale catalogue, lot 926, says "in three states."

VISCOUNT MALDEN AND LADY E. CAPEL

1817

AFTER REYNOLDS



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691. FRUIT GIRL, THE.

After A. E. Chalon.

A young girl, seen nearly to knees, standing, turned to r., looking to f., holding up a dish of fruit with both hands. Two bordering lines round subject. $9\frac{3}{4}$ by 8.

In open upright upper and lower thick and thin lettering: "Painted by A E Chalon Engraved by C. Turner" In upper and lower italics: "Published Sept^r 1. 1803. by C. Turner, N^o 50, Warren Street, Fitzroy Square." In slightly thick and thin script lettering: "The Fruit Girl." *B.M.* (*printed in colours*).

Companion to N^o 692.

June 14. 1803 "Began Fruit Girl"—*C. Turner's diary.*

692. SPANISH BOY, THE.

After A. E. Chalon.

Fully to waist, his back turned almost to the spectator, facing towards his l. shoulder and looking to f.; hat with feather, sash round waist, playing a guitar. Three bordering lines round subject. 10 by 8.

In open upright upper and lower thick and thin lettering: "Painted by A. E. Chalon. Engraved by C. Turner." . . . *Sale at Puttick's, October 16. 1906 (the impression printed in colours, and in a frame covering the rest of the inscription).*

Companion to N^o 691.

July 27. 1803. "Began Spanish Boy."—*C. Turner's diary.*

693. MARMION, DEATH OF.

After A. E. Chalon.

Marmion on the ground, with wild staring eyes, has raised himself upon his l. hand, and with his r. is holding aloft a broken sword; close by are a priest and a woman, and in the background a cross; two bordering lines surround the subject. $11\frac{5}{8}$ by $15\frac{1}{8}$.

AQUATINT.

In fine upper and lower italics: "Engraved by C. Turner from a Sketch by Alfred Chalon." In open upright thick and thin capitals: "Death of Marmion" Eight lines from Sir Walter Scott's poem, in slightly thick and thin script:

"The war that for a space did fail
 (six lines)
 "And shouted "Victory!—

Canto vi. 4th Edition Page 366 Stanza 32."

In thick and thin script: "To M^{rs} Tarleton, [the last two words in italic capitals, partly filled in] this Plate is dedicated with Permission, by her much obliged and most obedient Servant, Alfred Chalon." [the last two words in italic capitals, partly filled in] In fine upper and lower italics: "Pub^d July 1. 1810, by A. Chalon, 43, Titchfield Street." To r., in light open italic capitals: "Proof" *B.M.*

694. NEWFOUNDLAND DOG.

After H. B. Chalon.

The head, shoulders, and part of forelegs of a Newfoundland dog; the head is turned towards r. The subject is surrounded by two bordering lines, which also enclose the title. 29 by $17\frac{3}{4}$.

In fine upper and lower italics: "H. B. Chalon pinxt Animal painter to the Duke & Duchess of York. Published Jan^y 1805, by Edw^d Orme, His Majestys Printseller, Bond Street, London. C. Turner, sculp." In light open upright capitals: "A Famous Newfoundland Dog." *B.M.*

695. WELTER STAKES, 1801.

After H. B. Chalon.

A race course showing seven horses galloping towards the l.; in r. foreground a lady and gentleman in a gig upon high springs. The Prince of Wales's crest in centre of inscription space. $21\frac{1}{4}$ by $34\frac{3}{8}$.

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Preliminary etching. *C. Turner sale catalogue.*

In upper and lower italic lettering: "Painted by H. B. Chalon, Painter of Horses &c. to their R. H. the Duke and Dutchess of York. Engraved by C. Turner." In thick and thin script: "To His Royal Highness the Prince of Wales, the Noblemen and Gentlemen Members of the Bibery Club, this Print representing the Welter Stakes, on the 16th June 1801, Is, with Permission, respectfully Dedicated By their most devoted & obedient humble Servant, H. Barnard Chalon. [The dedication and title repeated in French]. In upper and lower italics: "London, Published as the Act directs, Aug^t 5, 1802, by H. B. Chalon, 24, Winchester Row, Paddington; & to be had of M^r Weatherby, Oxendon Street; & Colnaghi, N^o 23 Cockspur Street, near the Haymarket." *Sir Walter Gilbey.*

Charles Turner was working on this plate during March, April and May 1802. March 16. "R^d of Mr. H. Chalon for the Bibery Races half the Am^t £42. 0. 0." June 1. "Received of Mr. H. B. Chalon £42, being the remaining sum of 80 guineas for the Bibery Races £84. 0. 0"—*C. Turner's diary.*

696. TURNPIKE GATE, THE.

After J. J. Chalon.

A two-horse cart containing a man, a woman and a child, stopping at a turnpike gate, the man paying the toll to the gate keeper; a foal stands beside the mare attached to the cart; behind the cart two men—one with a spade, the other with a pickaxe across his shoulder.

17 $\frac{3}{4}$ by 22 $\frac{3}{4}$.

Preliminary etching, before any inscription. *B.M.*

In thick and thin italic lettering: "Painted by I. I. Chalon. Engraved by C. Turner" In upright filled-in capitals: "The Turnpike Gate" In thick and thin script: "To Major John Samuel Torriano this Print taken from the original Painting in his Possession, is humbly Dedicated by his obliged & obed^t Serv^t C Turner" In fine upper and lower italics: "London, Published July 1. 1803, by Edw^d Orme His Majesty's Printseller, 59 New Bond Street." *Sale at Christie's March 7. 1905.*

Sept. 24. 1803. "Received of Mr. Orme, Note for Turnpike Gate & C^o [Companion] £21. 0. 0"—*C. Turner's diary.*

697. ALE HOUSE DOOR, THE.

After J. J. Chalon.

Scene outside a country inn which has on its signboard a portrait of George III, with "T. E. JONES" above, and "Fine Amber Ale &c." below. By the door are two rustics, a young woman serving a soldier with ale, and a child; an old woman looks out from a lattice window. To l., a horse drinking at a trough.

18 by 22 $\frac{3}{4}$.

Preliminary etching, before any inscription. *B.M.*

Inscription as in *The Turnpike Gate* (N^o 696), with title in upright filled-in capitals: "The Alehouse Door" *Sale at Christie's, March 7. 1905.*

698. SUNRISE.

After Claude Lorraine.

An oval subject depicting a sea-view. In foreground a man reclining and holding a fishing-rod, another man standing near by; to r. a clump of trees on a bank, to l. a ship with two men in the rigging; in middle distance towards r. the buildings of a harbour or fort, just to l. of which the sun is rising above the sea.

Size of oval, 12 $\frac{5}{8}$ by 15 $\frac{3}{4}$.

The subject is described in Smith's "Catalogue Raisonné," No. 309.

Before any inscription. *B.M.*

699. COUNTRY SCENE.

After Collins.

This plate is mentioned in the *C. Turner sale catalogue*:

Lot 935. "Country Scene, after Collins, three artist's proofs, one touched by Collins."

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700. LADY ON HORSEBACK (Morning Ride).

After Abraham Cooper.

A white horse stepping towards the r., ridden by a young woman holding a whip in her l. hand; a spaniel running by the side of the horse. This was Charles Turner's horse, and the rider, his servant Betty.

10 $\frac{1}{8}$ by 8.

Before any inscription. An unpublished plate.

The original painting by Abraham Cooper, and the copper plate, are in the possession of Miss M. Savery, Hollington, Hastings.

701. TWO DOGS FIGHTING.

After A. Cooper.

The dogs are a light one and a dark one, and behind them is a fountain of blocks of stone; to l. a glimpse of open country.

10 $\frac{5}{8}$ by 12 $\frac{5}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

In fine upright upper and lower lettering: "Painted by A. Cooper. Engraved by C. Turner." In fine upper and lower italics: "London, Published June 1, 1816, by A. Cooper N^o 10 Robert Street, Bedford Row." To r.: "Printed by J. Lahee." *B.M.*

702. GOAT IN A STABLE, A.

After J. C. Cooper.

A goat standing in a stable, turned to l.; around are seen a spade, a pitcher, a ladder, a pair of shoes, and a pail bearing the monogram "J. C. C."

10 by 7 $\frac{7}{8}$.

Engraved on copper.

Preliminary etching. *B.M. (on impression is written in pencil "Query if etched by J. C. Cooper").*

The subject finished. In fine upright upper and lower lettering: "J. C. Cooper Pinx^t C. Turner Sculp^t." In fine upper and lower italics: "London Published March 17. 1817, by C. Turner, 50, Warren St^t Fitzroy Square." *B.M.; Mr. S. S. Savery.*

703. SHOT.

After J. S. Cooper.

Portrait of a dog, trotting towards r.; in distance a field sloping upwards, with sheaves of corn.

24 $\frac{1}{2}$ by 19 $\frac{3}{8}$.

I. In fine upright upper and lower lettering: "Painted by J. S. Cooper. Engraved by C. Turner." In open upright thick and thin partly filled-in capitals: "Shot." In thick and thin script: "The property of Charles Holland Esq^t bred at Hurstborn Park Hants, the Seat of the Earl of Portsmouth." In fine upper and lower italics: "London, Published May 20. 1818, by M^r Turner, 50 Warren Street, Fitzroy Square." *B.M. (printed in colours).*

II. With line of publication in thick and thin upper and lower italics under centre of subject: "London, Published March 1st 1831, by R. Ackermann, Jun^r at his Eclipse Sporting Gallery 191 Regent Street (between Conduit Street & New Burlington St^t)." *Sir Walter Gilbey (cut impression).*

704. ST. CATHERINE.

After Correggio.

She is seen fully to waist, dir. and facing r.; l. hand touching broken wheel and hilt of large sword, r. hand to breast; on r. a cherub crowns her with a wreath, and on l. another cherub holds a palm. Arms in centre of inscription space; motto: "Dulcis Amor Patriæ."

19 $\frac{1}{4}$ by 16.

Engraved on copper.

I. In fine upper and lower italics: "Painted by Corregio. Engraved by C. Turner." In fine script: "From a Picture in the Collection of Robert Wigram Esq^t M.P. To whom this Plate is dedicated by his obedient Servant C. Turner." In fine upper

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and lower italics: "London, Published Jan^y 18. 1810, by C. Turner N^o 50, Warren Street, Fitzroy Square."

II. The date altered to: "June 4th 1813" *B.M.*

705. CUPID WRITING A SERENATA.

After R. Cosway.

Cupid, seated on clouds, is writing with an arrow at the foot of a scroll headed "Serenata" and covered with music and words; over the Cupid hovers a dove. The vignette is engraved in stipple and forms the headpiece of a plate having at the top the word "Arie" in open thick and thin gothic letters with flourishes. At the foot of the vignette, in fine upper and lower italics: "Cosway del. M. of Blandford invenit. Turner sculp." Beneath the vignette, in thick and thin script, are eight lines of poetry in Spanish; and at the bottom: "Con Accompagnamento Composte Da'l Marchese di Blandford." This Marquis of Blandford was George Spencer-Churchill, afterwards 4th Duke of Marlborough. Size of the plate, 11½ by 8¾.

STIPPLE ENGRAVING, on copper.

The plate forms the frontispiece to a volume of music (108 pp.) comprising songs, ballads, duets, etc., set to words in English, French, and Italian. Printed about the year 1812 for private distribution.

706. PRESENTATION OF COLOURS TO THE KENSINGTON VOLUNTEERS.

After F. Countz.

On a dais to l. stand a number of ladies the foremost of whom has just handed the colour to an officer on horseback; another officer, on foot, carries a second flag; the corps is ranged up in background to r.

21½ by 25¾.

In thick and thin engraved script lettering: "F. Countz pinxt Turner sculp^t The Presentation of Colours to the Kensington Volunteers [the words *Presentation, Colours,* and *Kensington Volunteers* in italic filled-in capitals] Dedicated to Major John Samuel Torriano, Commanding Officer of the Corps By his much obliged & most obedient Servant, Frederick Countz." In upper and lower italics: "Member of the Corps. Published Feb^y 21. 1801, by F. Countz, N^o 6, High Street, Kensington." *B.M.*

Oct. 15. 1800. "Went to Kensington for the Volunteer Picture" Oct. 18. "R^d of Mr. Countz half for his picture, £31. 10. 0." Oct. 24. "Began Mr. Countz' Volunteers." —*C. Turner's diary.*

707. VIEW OF THE FORT OF JOUX (Interior).

After Wm. Marshall Craig.

Interior of a dungeon furnished with three bedsteads, two chairs and a table; a man sitting and reading from a book headed "Baron Trench" and three others listening; a kettle is on a fire in fireplace to l., and a dog sits in foreground.

9 by 12½.

AQUATINT, coloured.

Above subject, in fine upper and lower italics: "Shake thy neck from this ignoble chain and boldly say thou art Free!!" Beneath: "From a drawing by W. M. Craig. Engraved by C. Turner." In open upright slightly thick and thin capitals: "View of the Fort of Joux" In slightly thick and thin script: "in which Col^l Moulin, and Captains de Frotté, Girod, & d'Hauteroche, were confined for eleven months and fourteen days, at the end of which, they effected their escape, by working a passage through the walls of their dungeon. It was excessively damp and dark, and received so little light, that often they were obliged to have the candles lighted at midday. Their food was brought to them every twenty four hours, they were by great favor allowed to walk in a court yard of the Fort, once or twice a week, surrounded by a Serjeant & six Men, with loaded Firelocks and fixed Bayonets!!" In fine upper and lower italics: "London Pub^d for the Proprietors, Oct^r 16. 1809, by E. Orme, Printseller, Bond Street." *B.M.*

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708. VIEW OF THE FORT OF JOUX (Exterior).

After Wm. Marshall Craig.

The fort is situated at the summit of a snow-clad crag, amid mountain peaks. The four prisoners can be seen making their escape by means of a rope. $8\frac{7}{8}$ by $12\frac{1}{2}$.

AQUATINT.

Above subject, in fine upper and lower italics: "Audaces fortuna juvat" Beneath: "From a Drawing by J. [*sic*] M. Craig Engraved by C. Turner" In open upright slightly thick and thin capitals: "View of the Fort of Joux in Franche Comté on the Frontiers of France & Switzerland" In slightly thick and thin script: "Out of which Col. Moulin & Captains de Frotte, Girod & d'Hauteroche, effected their miraculous escape, on the 27th of January, 1805, after a severe Captivity of eleven months & 14 days. They resolved to obtain their liberty, & succeeded by making a hole in the wall of their cell, which was 3 feet $\frac{1}{2}$ thick and then had to work through another wall 9 feet thick & after ten nights of anxiety & fatigue they descended the Rock almost perpendicular on which the Fort stands near 700 feet in height, by the help of a rope they made with their linen & bed clothes after having proceeded on foot to Neufchatel, they separated, and journeyed [*sic*] to Vienna, and from thence set off on their way to England, where three of them arrived safely two months after their escape!" In fine upper and lower italics: "London, Pub^d for the Proprietors, Ocl^r 16th 1809, by E. Orme, Printseller, Bond Street." *B.M.*

709. DURBAR AT POONAH, August 6, 1790.

After T. Daniell.

A large Indian court crowded with Indian and English figures, and in the centre Sir Charles Warre Malet handing the treaty to the Indian prince as related in the inscription. $24\frac{1}{8}$ by $35\frac{3}{4}$.

Preliminary etching. *C. Turner sale catalogue* (7 impressions).

In light open upright upper and lower lettering: "Painted by T. Daniell Esq^r R.A. Engraved by Cha^s Turner." In fine upper and lower italics: "London, Published March 24, 1807, by R. Cribb, N^o 288, Holborn." In fine script, with some of the proper names in light open upright capitals: "A representation of the delivery of the Ratified Treaty of 1790 by Sir Cha^s Warre Malet B^t to his Highness Souae Madarow Narrain Peshwa in full Durbar or Court as held upon that occasion at Poonah in the East Indies on the 6th Augst 1790 From the original picture in the possession of Sir Charles Warre Malet Bar^t to whom this print is by permission dedicated by his much obliged & obed^t humble Serv^t Rob^t Cribb." *B.M.*

710. GEORGE III IN HIS TRAVELLING CHARIOT. *After R. B. Davis.*

The chariot is drawn towards the l. by four horses with two postilions and two outriders, and is escorted by cavalry; in distance a view of Windsor Castle, and in foreground to r. a peasant group. 21 by $28\frac{3}{8}$.

Engraved on copper.

Preliminary etching. *C. Turner sale catalogue.*

In fine upper and lower italics: "Painted by R. B. Davis London, Published Feb^y 20, 1806, by M^r Davis, 41, Great Portland Street (for the proprietor) and C. Turner, 50, Warren Street, Fitzroy Square. Engraved by C. Turner." In light open upright capitals: "His Majesty" In fine script: "In his Travelling Chariot returning to Town from Windsor, accompanied with his usual Escort of Guards, Riders, & Attendants, This Print is with permission humbly Dedicated to his Royal Highness the Duke of Cumberland, [*Duke and Cumberland* in light open italic capitals] by his most obedient, devoted, & very humble Serv^t R. B. Davis" In fine upper and lower italics: "From an Original Painting in the possession of Her Majesty." *B.M.; C.; Sir Walter Gilbey.*

BEAUFORT HOUNDS, THE (*After R. B. Davis*). See PORTRAIT OF PHILIP PAYNE, No. 417.

CHARLES TURNER, A.R.A.

711-718. VIEWS IN SAVOY, SWITZERLAND, AND ON THE RHINE.
By JOHN DENNIS. London, 1820.

711. VIEW FROM LAUSANNE. *After John Dennis.*
A view over trees and houses to the lake beyond, with mountains in the distance.
5 $\frac{3}{4}$ by 8 $\frac{1}{2}$.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Charles Turner." In light open upright capitals, and upper and lower: "View from Lausanne, Switzerland." In fine upper and lower italics: "Published, 16, Oct 1820, by John Dennis, Hackney Grove." To l.: "Proof." B.M.

712. VIEW FROM MONT ALBIS. *After John Dennis.*
An undulating foreground with firs and a man seated looking at the view; beyond the foreground a precipitous descent to a flat wooded valley, the view closing with distant mountains.
6 by 10 $\frac{1}{8}$.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Charles Turner." In light open upright capitals, and upper and lower: "View from Mont Albis Switzerland." In fine upper and lower italics: "Published 1st March 1822, by John Dennis Hackney Grove." B.M.

713. CONVENT OF KONIGSFELDEN. *After John Dennis.*
A woman walks with a load on her head, along an undulating road on l., with trees on each side; in the distance the convent can be seen on the summit of a hill, and in the extreme distance a range of mountains.
5 $\frac{3}{4}$ by 8 $\frac{1}{2}$.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Charles Turner." In light open upright capitals: "Convent of Konigsfelden," In light open upright upper and lower: "Switzerland." In fine upper and lower italics: "Published by John Dennis, Hackney Grove, 1st July 1820." B.M.

714. SCENE AT MEILLERIE. *After John Dennis.*
A cottage on l. behind trees, and a road passing along r., with a man carrying a basket; and on l. of road, vines, with two women gathering grapes. A lake and mountains in distance.
5 $\frac{3}{4}$ by 8 $\frac{3}{8}$.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Charles Turner." In light open upright capitals, and upper and lower: "Scene at Meillerie, Savoy." In fine upper and lower italics: "Published 16, Oct 1820, by John Dennis, Hackney Grove." To l.: "Proof." B.M.

715. CASTLE OF SONNECK. *After John Dennis.*
View up the Rhine, with precipitous mountains on each bank, and the castle on the summit of a crag on l.; a small sailing boat in foreground in centre.
6 $\frac{1}{4}$ by 9.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Charles Turner." In light open upright capitals, and upper and lower: "Castle of Sonneck on the Rhine." In fine upper and lower italics: "Published 1st March 1822, by John Dennis Hackney Grove." To l.: "Proof." B.M.

716. LIEBENSTEIN & STERNFELS. *After John Dennis.*
View up the Rhine, with a man standing in a boat in foreground. Mountains rise from both sides of the river, with trees and a church on each bank.
4 $\frac{7}{8}$ by 7.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Charles Turner." In light open upright capitals, upper and lower, and fine upper and lower italics: "Liebenstein & Sternfels called the Brothers on the Rhine. Published 16th July 1820 by John Dennis Hackney Grove." To l.: "Proof." B.M.

CATALOGUE OF SUBJECTS

717. CASTLE OF HAMMERSTEIN.

After John Dennis.

View up the Rhine with precipitous crags on each side, and a rock in the middle of the river in middle distance. A sailing boat, and two flying birds in foreground.

5¼ by 7.

In fine upper and lower italics: "Drawn & Etched by John Dennis. Engraved by Cha^s Turner." In light open upright capitals, and upper and lower: "Castle of Hammerstein on the Rhine." In fine upper and lower italics: "Published, 16, Oct^r 1820, by John Dennis, Hackney Grove." To l.: "Proof" *B.M.*

718. ROLANDSECK AND DRACHENFELS.

After John Dennis.

A building stands on a small island in the middle of the Rhine bounded by mountains; a rowing boat on l. towards foreground.

6½ by 9¼.

In fine upper and lower italics: "Drawn & Etched by John Dennis Engraved by Charles Turner" In light open upright capitals, and upper and lower: "Rolandseck and Drachenfels, on the Rhine." In fine upper and lower italics: "Published 1st March 1822, by John Dennis Hackney Grove." *B.M.*

In the British Museum library (1786. b. 7) is a copy of the book, in which most of the views are inscribed with the word "Proof." The impressions in the Print Room copy appear to show that the word *proof* has been erased from the plates.

719. APOTHEOSIS OF PRINCESS CHARLOTTE.

After A. W. Devis.

The Princess is seen amid clouds ascending to heaven, nursing her infant, and surrounded by angels who hold flowers, a wreath, and the serpent emblem of eternity; in r. lower corner a mausoleum. Royal arms with mottoes in centre of inscription space.

23½ by 16½.

Preliminary etching. *C. Turner sale catalogue (19 impressions).*

Artist's proofs. *C. Turner sale catalogue.*

In fine upright upper and lower lettering: "Painted by A. W. Devis. Engraved by C. Turner." In fine italics: "London, Published March 1. 1819, by M^r Devis, 12 Caroline Street, Bedford Square; M^r Turner, 50 Warren Street, Fitzroy Square; & I. R. Harrison late of the Firm of Boydell & C^o removed to 78 Cornhill" In fine script: "To His Royal Highness the Prince Leopold of Saxe Cobourg K.G. &c. &c. &c." In upright open letters: "This Commemorative Print of" In light open gothic: "Her Late Royal Highness The Princess Charlotte Augusta;" In fine script: "Is by Permission, most respectfully dedicated, by His Royal Highnesses most obedient & obliged humble Serv^t Arthur William Devis." In fine italics under coat of arms: "Tho^s Williment Jun^r del." To l.: "Printed by J. Lahee." *B.M.; Mr. J. S. Earle.*

C. Turner sale catalogue, lot 990, mentions a "proof with publisher's address only."

Princess Charlotte died November 6, 1817.

720. MADONNA, THE.

After Carlo Dolci.

She is seen, head and shoulders, leaning forward towards l. and looking downwards; a thumb is seen holding a cloak which passes over her head. Arms in centre of inscription space, motto: "Dulcis Amor Patriæ."

12¾ by 9½.

In fine upper and lower italics: "Painted by Carlo Dolce. Engraved by C. Turner." In fine script: "From a Picture in the Collection of Robert Wigram Esq^r M.P. To whom this Plate is dedicated by his obedient Servant, C. Turner." In fine upper and lower italics: "London Published Jan^y 10. 1810, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M. (printed in colours).*

CHARLES TURNER, A.R.A.

721. LANDSCAPE.

After Domenichino.

In l. foreground a group of four persons round a tree, near a pond, on the further side of which is a thatched barn with three figures near the door; in middle distance a group of buildings on a hill.

14 $\frac{3}{8}$ by 19.

Engraved on copper.

Engraver's unfinished proof before any inscription. *B.M.*

In fine upper and lower italics: "Painted by Dominichino. Engraved by C. Turner." In fine script: "From a Picture in the Collection of Robert Wigram Esq^r M.P. To whom this Plate is dedicated by his obedient Servant Cha^s Turner." In fine upper and lower italics: "London, Published Jan^y 18. 1810, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *Mr. F. B. Daniell.*

722. BANDIT OF THE APENNINES.

After Sir C. L. Eastlake.

He stands in the foreground of a landscape, dir. f., looking intently to r.; wearing hat, and cloak over his native costume; holding his gun ready for use.

9 $\frac{5}{8}$ by 7 $\frac{1}{8}$.

Before any inscription. *B.M. (on impression is written in pencil "Proof shewn to Messrs. Hurst & Robinson, Nov^r 12. 1824 C.T.")*

In fine upper and lower italic lettering: "Painted by C. L. Eastlake Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty." In open upright very slightly thick and thin capitals: "The Bandit of the Apennines." *B.M. (A line of publication may have been cut from the bottom of the impression); V. and A. (cut impression).*

723. ITALIAN GOAT-HERDS.

After Sir C. L. Eastlake.

A man is reclining against some ruins on l., holding a long stick, and on r. a boy is playing a pipe, with two goats beside him; a hilly landscape in distance.

11 $\frac{1}{4}$ by 15 $\frac{5}{8}$.

In fine upper and lower italics: "Painted by C. L. Eastlake, Rome. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London, Pub^d Jan^y 1. 1825, by Mess^{rs} Hurst, Robinson, & C^o Printsellers to His Majesty N^o 8, Pall Mall, and 90, Cheapside." *B.M.*

724. WIFE OF A BRIGAND CHIEF.

After Sir C. L. Eastlake.

She stands on r., on a high ledge of earth, holding on to a bough of a tree with her l. hand, while she leans forward and looks down at a party of brigands climbing a hill towards her; sea in distance.

9 $\frac{5}{8}$ by 7 $\frac{1}{8}$.

Before any inscription. *B.M. (on impression is written in pencil: "Proof shewn to Mess^{rs} Hurst & Robinson, N^o 12. 1824, C.T.")*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints."

725. RECRUIT, THE.

After John Eckstein.

Scene outside a cottage. The recruit is about to sheathe a sword, while a young woman is leaning on his l. shoulder; towards l. an old couple, a soldier, and a boy are grouped near a small table, under which is a dog; and close by a soldier stands and blows a trumpet.

19 $\frac{5}{8}$ by 15 $\frac{3}{4}$.

I. In fine upper and lower italics: "Eckstein pinx. Published & Sold Jan^y 1803, by Edw^d Orme, 59 New Bond Street, London. C. Turner sculp." In light open upright capitals: "The Recruit." *B.M.*

II. The line of publication erased; the rest of inscription made thick and thin; the letter of title filled in with a pattern. *Sale at Puttick's November 2. 1906.*

LADY GEORGIANA FANE

1826

AFTER LAWRENCE



CATALOGUE OF SUBJECTS

726. BLACK GAME.

After S. Elmer.

A black cock and a gray hen in the foreground of a moor, the male bird with head raised as though listening, the female pecking on the ground. 13½ by 16¾.

I. In light open upright upper and lower lettering: "Painted by Elmere. Engraved by Cha^s Turner." In light open gothic: "Black Game." In fine upper and lower italics: "Published Oct^r 16, 1807, by W. D. Jones High Street, Oxford." *B.M.*

II. The inscription strengthened. That of artists' names made thick and thin, that of title partly filled in. *B.M.*; *Sir Walter Gilbey.*

727. RED GAME.

After S. Elmer.

A brace of red grouse in foreground of a moor with hills r. and l.; the male bird stands on l., the female sits on r.; two birds in the air on r. 13½ by 16½.

I. In light open upright upper and lower lettering: "Painted by Elmere. Engraved by Cha^s Turner." In light open gothic: "Red Game." In fine upper and lower italics: "Published Oct^r 16, 1807, by W. D. Jones High Street, Oxford." *B.M.*

II. The inscription strengthened. The artists' names made thick and thin, the lettering of the title partly filled in. *Sir Walter Gilbey.*

728. ROWTON, A RACE-HORSE.

After J. Ferneley.

The horse is seen standing, turned to l., ridden by a jockey; on the l. is a pony with a man in high hat standing beside it. 12¾ by 16⅝.

Preliminary etching. *Mr. S. S. Savery (two impressions, one of them touched, and marked with corrections).*

C. Turner sale catalogue mentions: "artist's proofs," "proof prints," and "prints."

729. EARL OF LEICESTER'S VISIT TO AMY ROBSART, THE.

After H. Fradelle.

The Earl, richly dressed, is sitting on an elaborate seat, over which is a coat of arms and a canopy, and Amy Robsart kneels beside him, her hands toying with his collar of the Order of the Garter; in an inner room to r. a man and a woman. Arms in centre of inscription space, motto: "Au Bon Droit." 15 by 19⅞.

Before any inscription. *Mr. L. B. Mozley.*

I. In fine upright upper and lower lettering: "Painted by Henry Fradelle Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London, Published June 15th 1826, by H. Fradelle 8 Somerset Street Portman Square a Paris chez Chaillouy Portrelle Rue S^t Honoré." *B.M.*

II. With additional inscription. In gothic lettering (with a line along the centre of each letter): "The Earl of Leicester's Visit to Amy Robsart, at Canmor Place," In fine script: "This Print from a Picture in the Collection of the Earl of Egremont, Is with Permission dedicated to his Lordship by his Most Obed^t Hum^{ble} Servant H. Fradelle." [the words *This Print*, *Earl*, and *Egremont* in italic filled-in capitals]. Under arms, in fine upright upper and lower: "Vide, Kenilworth by the Author of Waverley Vol 1st page 150." To l., in fine italics: "Printed by J. Lahee." *B.M.*

730-734. HUNTING SUBJECTS. *After Sir Robert Frankland.*

A set of five humorous subjects. Coloured, chiefly by hand.

AQUATINTS.

730. A party of four men and one lady riding along a road towards l., accompanied by a dog; to r. a signpost: "To Coverley Hall" 8½ by 10¾.

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CHARLES TURNER, A.R.A.

In open thick and thin italic capitals: "The Southern Hounds, or Hunting in its Infancy." In upper and lower italics: "London, Pub. July 31. 1813, by, C Turner Warren Street, Fitzroy Square." *B.M.; Mr. S. S. Savery.*

731. The huntsmen are galloping towards r., across a field, and in foreground a horse and its rider have fallen in taking a hurdle, which a second huntsman is in the act of jumping. $8\frac{1}{4}$ by $10\frac{3}{4}$.

In upper and lower italics: "Taking a Lead, by which is understood Securing the Privilege of breaking your neck first, and when you fall, of being rode over by a Hundred & Ninety nine of the best fellows upon earth to a dead certainty." London, Published July 1st 1813 by C Turner Warren Street, Fitzroy Square." *B.M.; Mr. S. S. Savery.*

732. A fox is seen in foreground running towards a rustic who stands in wonderment on l., where a second rustic has climbed a short tree. The huntsmen and hounds are coming forward from middle distance on r. $8\frac{1}{4}$ by $10\frac{3}{4}$.

In open upright thick and thin capitals: "Heading the Fox." In thick and thin script: "My eye here he coomes." In upper and lower italics: "London, Pub. Oct 21, 1814. by C. Turner, 50 Warren St^t Fitzroy Square." *B.M.; Mr. S. S. Savery.*

733. A huntsman, in foreground, has pulled up and is looking over a hedge to see if there is a ditch; the rest of the huntsmen are galloping across the field beyond towards r. $8\frac{1}{8}$ by $10\frac{3}{4}$.

In open upright thick and thin capitals: "Craning." In thick and thin script: "Come along, there's no ditch." In upper and lower italics: "London. Pub. Oct 21, 1814. by C. Turner, 50 Warren St^t Fitzroy Square." *B.M.; Mr. S. S. Savery.*

734. A huntsman, left behind on a country road, is speaking to an old woman who stands towards the r. $7\frac{1}{2}$ by $10\frac{1}{2}$.

In open upright thick and thin capitals: "Thrown Out." In thick and thin script: "I say Misses, which way are the hounds? Haounds?" In upper and lower italics: "London: Pub. Oct 21. 1814, by C. Turner, 50, Warren Street, Fitzroy Squ^e" *B.M.; Mr. S. S. Savery.*

735-740. DELIGHTS OF FISHING. *After Sir R. Frankland.*

A set of six humorous illustrations to Izaak Walton. Coloured, chiefly by hand.

About 8 by $10\frac{1}{2}$.

AQUATINTS.

Each print is before any engraved inscription, except, in fine upper and lower italics: "London, Published June 18, 1823 by C. Turner 50, Warren Street, Fitzroy Square." On each print a quotation from Virgil, and another from Horace has been written in ink. *B.M.; Mr. S. S. Savery.*

735. Two anglers on river bank; the one on r. has fallen asleep, and a dog is stealing a fowl from his basket of provisions; the one on l. has caught his hook in the beak of a duck swimming in the water.

736. On r., an angler has brought a small bough to the surface and his assistant is trying to capture it in a landing net; on l. bank a man is being dragged into the water by some large object to which he has become attached by a line.

737. On l., an angler is winding in his line and stepping back towards a cow lying on the ground; six sheep are approaching him chased by a dog; and beyond, a second angler has just hooked a fish.

CATALOGUE OF SUBJECTS

738. An angler is being swarmed by bees, his hook is caught in the calf of his leg, and a dog is running to him followed by a bull.

739. On the r. bank, an angler has fallen backwards to the ground, breaking his rod and his line, thus allowing a pike to fall back into the water; a little further off, a man, punting, has broken his pole, and is falling overboard backwards.

740. In foreground, an angler has got his line, with a fish attached to it, entangled in the foliage of a tree; beyond, his companion has got his hook fixed in a branch in the river, and, having taken his stockings off, is commencing to wade towards the branch.

741. HELPLESS CHILD.

After Sir R. Frankland.

A child has fallen down in a country road, and from behind it a cart is approaching, the driver apparently asleep; the child's mother is running to the rescue from a cottage on l.

$4\frac{3}{4}$ by $7\frac{1}{8}$.

AQUATINT, coloured by hand.

In fine upper and lower italics: "London Publ^d June 5, 1815, by C. Turner, 50, Warren St Fitzroy Square." *B.M.*

742. CHECK MATE.

After Sir R. Frankland.

This plate is mentioned in the C. Turner sale catalogue:

Lot 764. "Check Mate, humorous subject, after Sir Rob^t Frankland.

Copper. [plate size] 8 by 6."

Companion plate to N^o 741.

743, 744. ENGLISH IN PARIS (two plates).

After Sir R. Frankland.

These plates are mentioned in the C. Turner sale catalogue:

Lot 340. "English in Paris, pair of humorous subjects, drawn by Sir Rob^t Frankland, prints coloured, 28

[Plate size] 11 in. by 8."

745. INTERIOR OF A COTTAGE.

After T. Gainsborough.

A child, scantily clad, stretches out his hands to warm himself at a wood fire on l., another child sits on floor with a bowl on knee and a wooden spoon in r. hand; lattice window in upper r. corner.

$20\frac{1}{8}$ by $15\frac{7}{8}$.

EKW. 808.

Fine masked impression. *Louis Huth Sale (Christie's), May 24. 1905.*

Before any inscription. *Mr. D. Meinertzhagen; Mr. Fritz Reiss.*

In fine upper and lower italics: "Painted by T. Gainsborough Esq^r Engraved by C. Turner" In fine script: "Interior of a Cottage." In fine upper and lower italics: "London Published March 6. 1809, by Miss Lenwood, Leicester Square" *Sir Walter Gilbey.*

746. LITTLE COTTAGER, THE.

After T. Gainsborough.

A young child, scantily dressed, standing with his l. hand raised to his head, a cat on his r., and dilapidated palings behind him; landscape in distance to r.

$19\frac{7}{8}$ by $15\frac{7}{8}$.

Early masked proof. *Mr. D. Meinertzhagen.*

Before any inscription. *Mr. Fritz Reiss.*

In fine upper and lower italic lettering: "Painted by Tho^s Gainsborough Esq^r Engraved by C. Turner." In light open upright capitals: "The Little Cottager." In fine upper and lower italics: "London Published for the Proprietor July 22. 1809." *B.M.*

CHARLES TURNER, A.R.A.

COTTAGE GIRL, THE. See GEMS OF ART, No. 814.

After T. Gainsborough.

RAINBOW: A SCENE ON THE RIVER EXE. See GEMS OF ART, No. 816.

After T. Girtin.

747. BAISER ENVOYÉ, LE.

After J. B. Greuze.

A young woman, seen fully to waist, standing behind a window opening, dir. to f., wearing loose robe which leaves her bosom uncovered, her l. hand turning page of a letter on window sill, her r. hand raised and throwing a kiss; to l. a hanging curtain which hides her r. elbow, to r., on sill, a flowering plant in an ornamental vase. In r. lower corner of subject: "J: B Greuze. C. Turner."

19 $\frac{1}{4}$ by 15 $\frac{3}{4}$.

(Plate size, 22 $\frac{5}{8}$ by 16.)

With painter's name, but before "C. Turner" in r. lower corner of subject. Before any lettering in inscription space. *Mr. E. E. Leggatt.*

I. Artists' names in lower r. corner of subject as described. In fine script: "From an original Picture by Greux [*sic*] in the Collection of Robert Wigram Esq^r M P. a Director of the Bank. &c. &c. &c." *Mr. A. Goldner; Mr. H. P. Horne (impressions cut at foot). No uncut impression of this state has been seen.*

II. *From an . . . Collection of* erased; instead, in fine script: "Engraved by Cha^s Turner from an original Picture by Greux [*sic*], in the Collection of" In second line of inscription *M P.* erased, and re-inserted in fine italic capitals, followed by the word "and" in fine script. Beneath, in fine upper and lower italics: "London Published May 1st 1807 by C. Turner. N^o 50, Warren Street, Fitzroy Square." *B.M. (This is the only uncut lettered impression from the plate that has been seen.)*

III. The work much worn so that the etched lines about the eyes and nose show very prominently. *The impression seen was cut, leaving only $\frac{3}{4}$ in. between the bottom of the subject and the edge of the paper; but as no strokes of the inscription could be seen, it would seem that the inscription had been erased from the plate.*

It was probably a private plate; and as all known impressions, except two, are cut at foot, it is believed there was some special reason for this mutilation.

In the C. Turner sale catalogue (lots 153 and 925) the plate is called the "Billet Doux."

748. WITCH SAILING TO MECCA, THE.

After J. J. Halls.

The witch is seated in a tub in a crouching attitude, her chin upon her hands which rest on her r. knee, a sheet blowing over her head; the tub is sweeping along on a wave; the moon can be seen in a cloudy sky.

21 $\frac{1}{4}$ by 17 $\frac{7}{8}$.

In light open upright upper and lower lettering: "I. J. Halls pinxt C. Turner sculp."

In fine upper and lower italics: "London, Published Dec^r 1, 1807, by C. Turner (for the Proprietor) N^o 50, Warren Street, Fitzroy Square." *B.M.*

In the C. Turner sale catalogue this subject is called "The Witch sailing to Aleppo"; and there are mentioned: "artist's proofs", "proofs before letters", and "proof prints".

749-757. GREECE, A POEM. ILLUSTRATIONS TO. *After Wm. Haygarth.*

Nine illustrations to the poem, written by William Haygarth, engraved from drawings by himself. The book, published by G. & W. Nicol, Pall Mall, 1814.

Each plate is inscribed with the artists' names in fine upper and lower italics; the title in fine script; and a line of publication, in fine upper and lower italics: "London, Published May 2nd 1814, by G. & W. Nicol, Pall Mall."

Engraved in mezzotint, with occasionally some aquatint, over a foundation of strong etching.

About 7 by 10.

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749. SUMMIT OF MOUNT PINDUS.

In foreground four travellers climbing upwards, and near them, the shattered trunk of a tree, and a fir. The subject represents precipitous declivities. *B.M.*

750. THERMOPYLÆ.

In foreground a cart is being drawn along a road by an ox. Beyond, a sheet of water and distant mountains. *B.M.*

751. PARNASSUS AND DELPHI.

In middle distance a village near the base of two peaks, the ground shelving off to a precipitous descent on r. *B.M.*

752. VIEW OF THE PNYX AND ACROPOLIS AT ATHENS.

The Acropolis is seen on the summit of the hill to l., and the Pnyx, a square stone platform, in foreground to r.

753. TEMPLE OF THESEUS.

The Temple, in good preservation, is towards the l., and in the distance, a town with hills beyond; in the foreground towards r. a group of six people. *B.M.; V. and A.*

754. VIEW OF THE ACROPOLIS, PARTHENON, AND COLUMNS OF ADRIAN FROM THE ILISSUS.

The various ruins are seen in different parts of the composition, and in the foreground are two goatherds following their flock. *B.M.*

755. ANTIENT GATE OF MYCENAE.

The gate, in a wall, in the midst of a ruin, is surmounted by a device with two headless animals; towards the foreground are figures of four shepherds. *B.M.*

756. RUINS OF A TEMPLE NEAR ANDRUZZENA, IN ARCADIA.

The ruin consists of a long colonnade, and is seen with a background of high hills; in foreground to r. three men are resting at the foot of a tree. *B.M.*

757. SPARTA.

On a steep slope in l. foreground stands a ruined tower; the general view is of a flat landscape, with snow-covered mountains in distance. A group of figures in foreground. *B.M.*

758. "MY HORSE."

A horse's head, in large size, turned to l.; harness.

After Guy Head.

29 $\frac{1}{8}$ by 17 $\frac{1}{2}$.

Under centre of subject, in filled-in upright capitals: "My Horse," In upper and lower italic lettering: "Painted by Guy Head Engraved by C. Turner Published & Sold June 4, 1804, by Edw^d Orme His Majesty's Printseller, 59, New Bond Street, London." *Sale at Sotheby's, April 18. 1905.*

CHARLES TURNER, A.R.A.

759. YORKSHIRE ROSE, THE.

After G. Horner.

Portrait of a cow, turned to l., standing in foreground of a hilly landscape.

17 $\frac{1}{4}$ by 23 $\frac{1}{4}$.

AQUATINT.

In fine upright capitals: "Painted by G. Horner, Manchester. Engraved by C. Turner, A.R.A." In open upright thick and thin capitals: "The Yorkshire Rose." In thick and thin script: "This Wonderful Animal was Bred by the late John Ainsley, Esq^r of Otterington House, near Northallerton, Yorkshire, and Fed by Medd Scarth, Esq. Carlton, near Stokesley." In thick and thin italic capitals: "Her astonishing dimensions are as under, viz." In small upright thick and thin capitals:

"Length from the nose to the rump	11 feet 3 in.	Girth of the body	11 feet 0 in.
Height at the rump	6 " 0 "	Do. of the fore leg below the knee	7 $\frac{3}{4}$ " "
Do. at the shoulder	5 " 10 $\frac{1}{2}$ "	Square on the back	3 " 3 $\frac{1}{2}$ " "

In thick and thin italics: "Her Weight is 221 Stones, of 14 Pounds to the Stone or 386 Stones 6 Pounds, of 8 Pounds to the Stone, She is 4 Years & 7 months Old, is very healthy & in an improving state, what is most surprising Her only food from 6 months Old to the Age of 3 Years and 5 months was Grass and Hay, notwithstanding Her amazing weight She is very active." In slightly thick and thin script: "This Plate, is by permission, most respectfully dedicated to John Hutton, Esq^r Sober Hill, by his very Obedient Servant Henry Nicholson, Jun^r" In fine small upright capitals: "Published March 17, 1838, by M^r Henry Nicholson, Bedale, Yorkshire." *B.M.*

C. Turner sale catalogue mentions "artist's proofs" and "proof prints."

760. HAWKING.

After J. Howe.

A landscape scene with a distant view on r. Towards l. a gentleman on horseback turned to r. and carrying a hawk on l. fist; near head of horse a man standing, and carrying two hawks, one of whom is pecking a dead bird; on r. a man sits on trunk of a tree and has two hawks on his l. fore-arm; six dogs in foreground, and in a field to r. two horses. Arms in centre of inscription space.

19 $\frac{1}{4}$ by 23 $\frac{7}{8}$.

The three figures are presumably portraits.

I. No motto in arms. In fine upright upper and lower lettering: "Painted by J. Howe, Edinburgh. Engraved by C. Turner, London." In light open upright capitals over arms: "Hawking." In fine script: "To Sir John Maxwell, of Pollock, Bar^t This Plate taken from a Picture, in the possession of M^r Fleming of Barochan, is most respectfully Dedicated, By His, most obliged and humble Servant Alex^r Finlay." [The first word *To* and the abbreviation *Bar^t* in open gothic; and the words *Sir*, *Plate*, *Picture*, and *Dedicated*, in open capitals]. In fine upper and lower italics: "Published Oct^r 24. 1816, by Alex^r Finlay, Carver, Gilder, & Printseller to her Majesty, Glasgow." *B.M.*

II. For *Servant Alex^r Finlay*, read "Servants R. & J. Finlay." Publication altered to: "Published Jan^y 1834, by R. & J. Finlay, Carvers, Gilders & Printsellers to His Majesty, Glasgow." The lettering of title, and of the words *Sir*, *Plate*, *Picture*, and *Dedicated* partly filled in. *Mr. W. V. Cooper.*

C. Turner sale catalogue (507) says: "Hawking, with portrait of Sir John Maxwell, of Pollock."

761. HEBE.

After F. Huet-Villiers.

To waist, amid clouds, on r., holding in l. hand a chalice from which the nectar is spilling, her r. hand on the back of an eagle, to l., whose beak is directed towards the chalice.

26 $\frac{3}{4}$ by 19 $\frac{7}{8}$.

I. In light open italic capitals: "Drawn by Huet Villiers Engraved by C Turner" In fine upper and lower italics: "London Published June 1811, by Huet Villiers, 36, G^t Malborough [*sic*] Street, & by Mess^{rs} Colnaghi & C^o Cockspur Street, Charing Cross." *B.M.*

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II. The inscription erased. Instead, in thick and thin upper and lower italics: "Drawn by Huet Villiers Miniature Painter to their Royal Highnesses the Duke & Duchess of York Exhibited in 1809 at the Associated Painters in Water Colours, Bond Street Engraved by C. Turner, Warren Street, Fitzroy Square." In large ornamental script capitals: "Hebe" In thick and thin upper and lower italics: "London Published by Huet Villiers 36 G^t Marlborough Street, and Sold by R. Ackermann 101, Strand, and Colnaghi & Co Cockspur Street, Charing Cross." To l., in scratched italics: "Proof." *Mr. E. Layton.*

C. Turner sale catalogue mentions: "artist's proofs", "proofs before letters", "proof prints", and "prints."

762. HEBE.

Similar to preceding, smaller.

After F. Huet-Villiers.
18 $\frac{1}{4}$ by 13 $\frac{3}{8}$.

Before any inscription: *Sale at Christie's, Feb. 21, 1905.*

I. In light italic upper and lower lettering: "Drawn by Huet Villiers Miniature Painter to their Royal Highnesses the Duke & Duchess of York. London, Published July 1st 1814, by T. Macdonald 39 Fleet Street. Engraved by C. Turner, Warren Street, Fitzroy Square." In large ornamental script capitals: "Hebe" In light italics to r.: "Proof." *B.M.*

II. The lettering strengthened. For *July 1st 1814*, by *T. Macdonald* read "*Feb^y 13th 1817*", by *Alex^r Smith*," The word *Proof* erased. *Sale at Sotheby's, May 8, 1905.*

763. HEBE.

Similar to preceding, still smaller.

After F. Huet-Villiers.
Impression, 13 $\frac{1}{2}$ by 9 $\frac{3}{4}$.

An impression in colours, cut close to the work, was sold at Puttick's as a mezzotint by Charles Turner, February 2. 1906.

There is another mezzotint of this "Hebe" subject after Huet-Villiers, but on the only impression seen (Mr. E. E. Leggatt's) the name of the engraver does not appear. It is 16 by 12 in., and is surrounded by a line-engraved border an inch wide. The impression is inscribed with the one word "Hebe" in open upright capitals.

764. LUNA.

A woman's head, turned in profile to r., in a moon in a cloudy sky with several stars shining. A single border line surrounds the subject.

After F. Huet-Villiers.
10 $\frac{1}{8}$ by 8 $\frac{1}{4}$.

In upper and lower slightly thick and thin italics: "Huet Villiers del^t Charles Turner sculp^t" In fanciful capitals: "Luna" Eight lines of poetry in thick and thin script:

"When Night her sable mantle spreads,
 (six lines)
He calls the Moon his Friend."

In upper and lower slightly thick and thin italics: "Pub. Jan^y 2. 1809 by R. Ackermann Repository of Arts N^o 101 Strand" *B.M.*

765. VENUS.

The head of a woman, full face, in the centre of a six-pointed star, among clouds. A single border line surrounds the subject.

After F. Huet-Villiers.
10 $\frac{1}{4}$ by 8 $\frac{1}{8}$.

In upper and lower slightly thick and thin italics: "Huet Villiers del^t Charles Turner sculp^t" In fanciful capitals: "Venus" Eight lines of poetry in thick and thin script:

"Among the Stars tho' Luna Shine
 (six lines)
And Av'rice leaves his Gold."

In upper and lower slightly thick and thin italics: "Pub. Jan. 2 1809, by R. Ackermann, Repository of Arts, 101 Strand" *B.M.*

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766. IRIS.

After F. Huet-Villiers.

A female winged figure, seen to the waist amid clouds, dir. r., facing more towards f.; light drapery at r. shoulder and held in front of her by l. hand; r. hand raised above head; rainbow in upper r. corner.

Impression, $13\frac{1}{2}$ by $9\frac{3}{4}$.

An impression in colours, cut close to the work, was sold at Puttick's as a mezzotint by Charles Turner, February 2. 1906.

767. BARBER, THE.

After W. H. Hunt.

A man cutting the hair of a boy who stands before him with eyes tightly closed.

$19\frac{1}{8}$ by $13\frac{5}{8}$.

Engraved on steel.

Preliminary etching. *C. Turner sale catalogue.*

In fine upright capitals: "Painted by W. Hunt, Esq. Engraved by C. Turner, A.R.A." In fine script: "To The Right Honorable Lady Rolle, this Print of The Barber, [the title in light open upright capitals] Engraved from the original Drawing in the possession of her Ladyship, is with permission, dedicated to her Ladyship, by her obedient humble Servant, C. Turner." In fine upright capitals: "London, Publish'd June 19th 1841, by M^r C. Turner, N^o 50, Warren Street, Fitzroy Square." To l., in fine italic capitals: "Proof" In upper and lower: "Printed by Brooker & Harrison" *B.M. (with Turner's autograph signature.)*

C. Turner sale catalogue (lot 747) mentions "artist's proofs", "proof prints", and "reduced prints."

768. CASTLE STREET, ABERDEEN.

After Hugh Irvine.

View up a wide street, with a church on r.; many people of the working classes moving about in the roadway.

16 by $23\frac{1}{2}$.

AQUATINT.

With thick and thin letter incscription. In open upright upper and lower: "Painted by Hugh Irvine. Engraved by C. Turner, Warren Street Fitzroy Square." In script: "To James Byres Esq^r of Tonley" In open upright upper and lower: "This View of" In filled-in gothic: "Castle Street—Aberdeen." In script: "as a mark of esteem and regard, is Dedicated by his obliged humble Servant, Hugh Irvine." In upper and lower italics: "London, Published April 8. 1812, by Mess. Colnaghi & C^o Cockspur Street John Ewen, Aberdeen, and John Steell Edinburgh." *B.M.*

769. PRINCE REGENT (THE) RECEIVED BY THE UNIVERSITY AND CITY OF OXFORD.

After George Jones.

A view up High Street, crowded with people, city officers, university men and yeomanry; and in the foreground the Prince Regent is being received by a man carrying a mace.

20 by $27\frac{1}{8}$.

Preliminary etching. *C. Turner sale catalogue.*

In fine upright upper and lower lettering: "Painted by George Jones Esq^r Engraved by C. Turner." In fine script: "His Royal Highness the Prince Regent received by the University & City of Oxford June 14. 1814." [The words *Prince Regent*, *University*, and *City of Oxford* in light open italic capitals.] *B.M. (some inscription has probably been cut off the foot of impression).*

770-777. WATERLOO. *After Captain George Jones.*

A series of seven views (coloured by hand) of places and the country in the neighbourhood of Waterloo, preceded by a vignette.

The plates bear inscriptions in fine upper and lower italics, fine upright upper and lower,

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and the title word *Hougomont*, *La Belle Alliance*, or *Waterloo* in open upright thick and thin capitals.

AQUATINTS, except the vignette, which is an etching.

770. Vignette representing Wellington and a few officers galloping towards l.; three dead soldiers in foreground. Plate size $10\frac{1}{4}$ by 13.

Inscribed: "G. Jones Esq^r del^t Etched by C. Turner London, Published May 16, 1816, by C. Turner 50 Warren Street, Fitzroy Square." *B.M.*

771. HOUGOMONT. A view of a block of houses, with a clump of four trees on r. by a wall. $8\frac{3}{8}$ by $11\frac{1}{8}$.

Inscribed: "Drawn on the Spot by Captⁿ Jones. Engraved by C. Turner. Hougomont. London, Pub^d May 20. 1816, by C. Turner, 50, Warren S^t Fitzroy Square, & J. Booth." *B.M.*

772. LA BELLE ALLIANCE. Three soldiers marching away from r. foreground towards a house by the side of a road along which travels a baggage waggon with its military escort. $8\frac{5}{8}$ by $11\frac{1}{4}$.

Before any inscription. *Mr. S. S. Savery.*

Inscribed: "Painted on the Spot by Captⁿ Jones. Engraved by C. Turner. La Belle Alliance. English Baggage on the road to Paris London, Published May 20, 1816, by C. Turner, Warren Street, Fitzroy Square & J. Booth, Duke Street, Portland Place." *B.M.*

773. WATERLOO. A range of houses on r., one house displaying the sign "Au grand quarter [*sic*] general du Duc de Wellington," and on l. a wood; between, runs a road on which is a two-horse vehicle. $8\frac{1}{2}$ by $11\frac{1}{4}$.

Inscribed: "Drawn on the Spot by Captⁿ Jones. Engraved by C. Turner. Waterloo The Duke of Wellington's Head Quarters in the Village the Night preceding the battle. London, Published May 20, 1816, by C. Turner 50 Warren Street, Fitzroy Square & J. Booth, Duke Street, Portland Place." *B.M.*

774. WATERLOO. An open view of fields with harvesting in progress, woods, etc. In distance to l. the observatory, in centre the neighbourhood of Hougomont, and on r. the position occupied by the "right of the British line." $8\frac{7}{8}$ by $13\frac{3}{8}$.

Inscribed: "Observatory. Hougomont. Right of the British Line. Drawn on the Spot by Captⁿ Jones. Engraved by C. Turner. Waterloo. London, Pub^d May 20. 1816, by C. Turner, 50, Warren S^t Fitzroy Square; & J. Booth, Duke S^t Portland Place." *B.M.*

775. WATERLOO. An open view of fields, with a road passing away across the centre of the composition. To l. a cluster of houses—La Haye Sainte. $8\frac{7}{8}$ by $13\frac{3}{8}$.

Inscribed: "La Haye Sainte. Planchnoit. La belle Alliance. Observatory. Drawn on the Spot by Captⁿ Jones. Engraved by C. Turner. Waterloo. London, Pub^d May 20, 1816 by C. Turner, 50 Warren S^t Fitzroy Square & J. Booth Duke S^t Portland Place." *B.M.*

776. WATERLOO. A view of open country. On l. a road passes up a hill with a man trudging along it; towards r. a woman walking with a child in her arms and a boy by her side. $9\frac{1}{8}$ by $13\frac{3}{8}$.

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Inscribed: "Drawn on the Spot by Captⁿ Jones. Engraved by C. Turner. Waterloo London, Published May 20, 1816, by C. Turner, Warren Street, Fitzroy Square & J Booth, Duke Street, Portland Place." *B.M.*

777. WATERLOO. In right foreground a tree ("Wellington Tree") by the side of a road which stretches away to the distance. Near the tree is a man carrying a load on his back. On l. of the composition an open view. 9 by 13 $\frac{1}{4}$.

Inscribed: "Drawn on the Spot by Captⁿ Jones. Engraved by C. Turner Wellington Tree. Waterloo London, Published May 20, 1816, by C. Turner 50 Warren Street, Fitzroy Square & J. Booth, Duke Street, Portland Place." *B.M.*

778. COURSING.

After Richard Jones.

Hare, hounds, and horsemen crossing an open country from left to right; a mansion in distance to l. 13 $\frac{1}{2}$ by 18 $\frac{1}{8}$.

MEZZOTINT and AQUATINT.

In small thick and thin script: "Rich^d Jones pinx^t Ch. Turner sculp^t" In fine upper and lower italics under centre of subject: "London, Published Jan^y 1, 1821, at R. Ackermann's Repository of Arts, 101, Strand." In upright fanciful capitals: "Coursing." *B.M.*

779. GOING OUT.

After Richard Jones.

Three huntsmen starting out with greyhounds, a groom rather further off to l.; open landscape in distance. 13 $\frac{1}{2}$ by 18 $\frac{1}{8}$.

MEZZOTINT and AQUATINT.

In small thick and thin script: "Rich^d Jones pinx^t Ch. Turner sculp^t" In upright fanciful capitals: "Going Out." In fine upper and lower italics beneath title: "London, Published Jan^y 1, 1821, at R. Ackermann's Repository of Arts, 101, Strand." *B.M.*

780. FINDING.

After Richard Jones.

A scene in an open landscape; in foreground towards r. a man holds two greyhounds in leash; a little further off towards l. stands a rustic with l. arm raised; the huntsmen in middle distance move towards l. 13 $\frac{1}{2}$ by 18 $\frac{1}{8}$.

MEZZOTINT and AQUATINT.

In small thick and thin script: "Rich^d Jones pinx^t Ch. Turner sculp^t" In upright fanciful capitals: "Finding." In fine upper and lower italics beneath title: "London, Published Jan^y 1st 1821, at R. Ackermann's Repository of Arts, 101, Strand." *B.M.*

781. DEATH, THE.

After Richard Jones.

In foreground a dismounted huntsman holds up the hare, near by a second huntsman on his horse looks down at two panting greyhounds; two horsemen in middle distance. 13 $\frac{1}{4}$ by 18 $\frac{1}{4}$.

MEZZOTINT and AQUATINT.

In small thick and thin script: "Rich^d Jones pinx^t Ch^s Turner sculp^t" In upright fanciful capitals: "The Death." In fine upper and lower italics beneath title: "London, Published Jan^y 1st 1821, at R. Ackermann's Repository of Arts, 101, Strand." *B.M.*

782. DOG PINCHER.

After Sir E. Landseer.

The dog is seen, head and shoulders, turned to l., looking eagerly forward; a chain with a ring round his neck. 11 by 15 $\frac{3}{4}$.

In fine upper and lower italics: "From a Drawing by M^{rs} Savery, after a Picture by E. Landseer Esq^e R.A. Engraved by C. Turner, A R A" *Mr. S. S. Savery.*

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BUD OF PROMISE. *See FANE. No. 192.*

After Sir T. Lawrence.

783. DEVOTION.

After C. Le Brun.

A woman, turned towards l., seen to the waist, with drapery loosely around her leaving her bosom exposed; hands clasped in front of her, face and eyes raised. Arms in centre of inscription space; motto: "Dulcis Amor Patriæ." 19 $\frac{5}{8}$ by 15 $\frac{7}{8}$.

Before any inscription. *C. [cut impression].*

I. In fine script: "From an original Picture by Le Brun, in the Collection of (the rest of inscription cut off)."

II. In fine upper and lower italic lettering: "Painted by Le Brun. Engraved by C. Turner" In open slightly thick and thin capitals: "Devotion" In fine script: "From a Picture in the Collection of Robert Wigram Esq^r M P To whom this Plate is dedicated by his obedient Servant, Cha^s Turner." In fine upper and lower italics: "London, Published June 4th 1813 by I. Jenkins, 48, Strand." *Sale at Sotheby's, Feb. 7. 1906.*

This has been called a portrait of the Duchesse de la Vallière.

784. SPANISH CONTRABANDIST, THE.

After J. F. Lewis.

The contrabandist, standing by his two caparisoned donkeys towards r., has before him on the ground an open case with his wares displayed; on l. a young woman reclines by a well and admires a necklace she holds up with her l. hand; near her stands a monk, and behind is an archway beneath which a monk is sitting on a donkey. 20 $\frac{5}{8}$ by 26 $\frac{1}{2}$.

Preliminary etching, with the subject 21 in. high. In fine upright capitals: "Painted by J. F. Lewis. Engraved by C. Turner." In light open upright upper and lower lettering under centre of subject: "London, Published March 1st 1835, by Ackermann & Co. 96, Strand." B.M.

The inscription erased, the subject reduced to 20 $\frac{5}{8}$ in. high. In fine upright capitals: "Painted by J. F. Lewis. London, Published March 1st 1836, By Ackermann & Co 96, Strand. Engraved by Cha^s Turner, A.R.A." *B.M.*

785. READING OF A WILL.

After W. H. Lizars.

A scene in a room, with a number of figures, some grouped about a table, at a corner of which a man, wearing spectacles, reads the will. Towards the l. a Scotchman leans against the back of a chair, in l. foreground a cat and a dog contend for a bone, and in foreground towards r. is an open chest, the contents from which are scattered on the floor. 20 $\frac{7}{8}$ by 26 $\frac{5}{8}$.

Preliminary etching. B.M.

The subject finished. In fine upper and lower italic lettering: "Painted by W. H. Lizars Engraved by Cha^s Turner" In light open upright capitals: "Reading of a Will" In fine script: "To John Clerk Esq^r of Eldon this print from the original picture in his possession is most respectfully dedicated by their [*sic*] much obliged obed^t Serv^{ts}" In light open italic capitals: "The Publishers" In fine upper and lower italics: "Edinburgh, Published Dec^r 1st 1813 by W. H. Lizars, Parliament Square, John Marnoch, 32, Princes St & Mess^{rs} Boydell & Co 90, Cheapside, London." *Sale at Puttick's, October 27, 1905.*

786. SCOTTISH WEDDING, A.

After W. H. Lizars.

A scene of merrymaking, in a large room. On l., around and near a table, guests are drinking; and a man is bringing forward a tray of glasses of wine. On r. an intoxicated man is lying on the floor by an overturned table; and near by a man is standing

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on a tub playing a fiddle to the music of which several people at the back of the room are dancing. 20 $\frac{7}{8}$ by 26 $\frac{3}{8}$.

Preliminary etching.

The subject finished. In fine upper and lower italic lettering: "Painted by W. H. Lizars Engraved by Cha^s Turner." In light open upright capitals: "A Scottish Wedding" In fine script: "To the R^t Hon^{ble} the Earl of Buchan &c this print from the original picture in the possession of John Clerk Esq^r of Eldon is most respectfully dedicated by his Lordships much obliged & very obed^t Serv^{ts}" In light open italic capitals: "The Publishers" In fine upper and lower italics: "Edinburgh, Published Dec^r 1st 1813 by W. H. Lizars, Parliament Square, John Marnoch, 32, Princes St^t & Mess^{rs} Boydell & C^o 90, Cheapside, London." *Sale at Puttick's, October 27, 1905.*

787. COCK IN FEATHER, THE.

After Benjamin Marshall.

The bird, turned towards l., and facing to r., stands by a wall; and beyond, on l., a man is seen thrashing with a flail. 18 $\frac{7}{8}$ by 15 $\frac{5}{8}$.

I. In light open upright upper and lower lettering: "Painted by B. Marshall Engraved by C. Turner." In fine script: "The Cock in Feather" In fine upper and lower italics: "London. Published March 28. 1812. by C. Turner N^o 50. Warren Street Fitzroy Square" *B.M.*

II. The plate entirely re-worked with aquatint, the man thrashing obscured by a plain background. The size of subject reduced to 18 $\frac{1}{4}$ by 14 $\frac{1}{8}$. Inscription erased except artists' names. Title added in open upright thick and thin block-letter capitals: "Peace." *Mr. G. M. Prior.*

788. TRIMMED COCK, THE.

After B. Marshall.

The bird, trimmed and with spurs attached, stands, dir. towards r. 18 $\frac{7}{8}$ by 15 $\frac{3}{4}$.

I. In light open upright upper and lower lettering: "Painted by B. Marshall. Engraved by C. Turner" In fine script: "The Trimm'd Cock." In fine upper and lower italics: "London, Published March 28th 1812, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*

II. The plate entirely reworked with aquatint. The size of subject reduced to 18 $\frac{1}{8}$ by 14 $\frac{1}{4}$. Inscription erased except artists' names. Title added in open upright thick and thin block-letter capitals: "War." *Mr. G. M. Prior.*

789. SIR TEDDY.

After B. Marshall.

Portrait of a race-horse, turned to l., standing outside a stable, at a door of which stands a dog. 10 $\frac{1}{2}$ by 14.

In light open upright upper and lower lettering: "Painted by B. Marshall, London Engraved by C. Turner, Warren Str. Fitzroy Square" In light open upright capitals: "Sir Teddy," In fine italic capitals: "Aged 7 Years 12 Hands High." In fine upper and lower italics: "That beat the Mail Coach 27. August 1808, From London to Exeter, being One Hundred and Seventy-Six Miles, and performed that distance in Twenty Three Hours and Twenty Minutes; and arrived at Exeter Fifty Nine Minutes before the Mail. Published Dec^r 31st 1808, by the late Whitakers Widow 25, Beaumont Street Marylebone" *B.M.*

790. SANCHE.

After B. Marshall.

Portrait of a pointer, standing in the foreground of a wood, dir. to r., carrying a pheasant in its mouth. 12 $\frac{5}{8}$ by 19 $\frac{3}{8}$.

MIXED STYLE—stipple, etching, and graver work.

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I. In fine upper and lower italics: "Painted by Benjⁿ Marshall. Engraved by C. Turner." In light open italic capitals, and fine script: "To Sir John Shelley Bar^t This Print of his Celebrated Pointer (Sancho.) Is with permission, humbly dedicated, by his most obedient & very humble Serv^t C. Turner." In fine upper and lower italics: "London, Published March 20. 1808, by Mess^{rs} Random & Sneath, at their Sporting Gallery, N^o 5 Hart Street Bloomsbury; where a variety of Shooting subjects are ready for Publication." *B.M.*

II. The inscription strengthened; the open lettering partly filled in. *Mess^{rs} Random & Sneath . . . Bloomsbury* erased; instead: "C. Random D.B. at His Sporting Gallery, N^o 65 Pall Mall" *Mr. R. D. Thomas.*

791. DICK ANDREWS, A RACE-HORSE.

After B. Marshall.

This plate is mentioned in the C. Turner sale catalogue:

Lot 512. "Dick Andrews, a famous race-horse, with portrait of his Jockey, painted by Marshall, artist's proofs, 4. [plate size] 24 in. by 19."

792. JOSHUA COMMANDING THE SUN TO STAND STILL.

After John Martin.

An elaborate landscape with rain and lightning, and an elaborate city with palaces situated on crags to r. From the city gate issues a long procession of warriors, which wends its way to the plains below on l. Joshua, with priests and the ark, stands on a peak in foreground and raises his r. hand towards the sun.

16 $\frac{1}{8}$ by 24 $\frac{1}{2}$.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription. *B.M.*

John Martin himself mezzotinted a plate of this subject 17 $\frac{1}{8}$ by 26 $\frac{7}{8}$.

793. INTERIOR OF AN ENGLISH COTTAGE. *After William Martin.*

On l. an infant in a large bed; next, to r., a child kneeling in the attitude of prayer at the knee of his mother who suckles an infant; near her a boy, on the floor, taking off a stocking; next, to r., a chair on which is a candle (not seen) that illuminates the room; through a doorway is seen an inner room where the father is sitting smoking, and by him is a pot suspended over a fire.

12 $\frac{3}{4}$ by 15 $\frac{3}{8}$.

Engraved on steel.

In fine upright upper and lower lettering: "Painted by W^m Martin Esq^{re} Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In light upright block-letter capitals: "The Interior of an English Cottage" . . . [impression cut]. *Mr. J. S. Earle; B.M. [cut].*

794. BONAPARTE REVIEWING THE CONSULAR GUARDS.

After J. J. Masquerier.

Napoleon appears on his charger, La Styrie, in general's uniform, and in the gray overcoat worn at the Battle of Marengo; a little to r. is General Lasne with back turned to the spectator; and between them are General Durocq and General Berthier. Other generals can be seen, and on the r. a young Mameluke Chief who accompanied Napoleon from Egypt. In background is the Court of the Consular Palace (the Tuileries) where the fatal attack was made on the Swiss Guards on August 10, 1792, which date can be seen inscribed on several parts of the building. Many of the windows are broken, caused by the explosion of the machine which was to assassinate Napoleon as he went to the Opera, December 24, 1800.

21 $\frac{1}{8}$ by 26.

Engraved on copper.

Preliminary etching, inscribed in scratched lettering: "I. J. Masquerier pinxt Ch^s Turner" . . . *B.M. (some inscription has been cut off).*

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I. In fine upper and lower italics: "Painted in Paris by I. J. Masquerier. Engraved in London by C. Turner." In fine script: "Bonaparte Reviewing the Consular Guards. La Revue du Quintidi." In fine upper and lower italics: "London, Published as the Act directs, Jan^y 1 1802, by C. Turner N^o 56 Warren Street, Fitzroy Square; & I. J. Masquerier, N^o 41 Tottenham Street, Fitzroy Square." *B.M.*

II. The inscription very slightly strengthened and made thick and thin. *B.M.*

The original painting was exhibited at "22 Piccadilly, opposite the Green Park," from March 9, 1801, admission one shilling; and in the Print Room of the British Museum, is a copy of a pamphlet "Description of the Great Historical Picture," "price sixpence," containing an etched key to the principal figures. This copy belonged to Charles Turner, who has annotated it with the following manuscript notes: "This was one of the first Catalogues that was ever charged [for] in England at Private Exhibitions." Masquerier in the pamphlet says: "Being in Paris, during the Months of December and January, he was not only present at the above mentioned Review, but obtained a Permission, never granted to any British Artist, except himself, to paint a Portrait of the First Consul, with the full Advantage of drawing him from the Life . . . and it is with great deference, submitted to the consideration of the Public, that this is the ONLY LIKENESS, in London, painted from the Life." To this statement Charles Turner makes the following autograph comment: "Masquerier obtain'd the composition of this Picture by giving the Valet of Isabey the Painter a premium to let him trace His drawing of the same subject from which tracing a small picture was made here, & the large one painted from that. The head of Napoleon was from a small china bust; all the officers were copied from Prints he brought over. He *never* saw *Buonaparte* or any of his Generals. The large Picture was painted in my Room in Warren Street, & I painted all the Bridles, Saddles; & M^r H. B. Chalon the horses. C. Turner We clear'd a Thousand Pounds by the Picture one 3^d was my share."

At the end of the pamphlet are the proposals for publishing the mezzotint by Charles Turner; the prices to subscribers to be—Four Guineas for Proofs, and Two Guineas for Prints, "Half to be Paid at the Time of Subscribing and the other on delivery, which will be as early as possible."

The following entries appear in Charles Turner's diary:

Nov. 22. 1800	"Made an Engagement with Mr. Masquerier for a Whole height Portrait of B——te. Borrowed of M ^r Orme £10 to defray the expenses to Paris."
Decr. 23. "	"Went Transport Office. Sent Masquerier £10. 0. 0. to Paris."
Jan 28. 1801.	"Masquerier came from Paris."
29 "	"Out all day with Masquerier"
31 "	"Put up the canvas & sketch'd out the Picture"
Sunday Feb. 1	"Sketch'd Picture for Mr. Masquerier"
2 "	"Mr. Chalon Began the Picture of Bone."
4 "	"Painting all day"
Feb — "	"Worked at the Picture of Bonaparte."
21 "	"Went to Piccadilly & hung up the Picture"
22-27 "	"Worked at Piccadilly"
Mar. 1 "	Do. Painting the Picture of Buonaparte."
	[Picture exhibited from 9 th of March.]
16 "	"Painted on the Picture."

795. DEFENCE OF THE WAR SLOOP WOLVERINE.

After J. J. Masquerier.

This plate is mentioned in the C. Turner sale catalogue:

Lot 330. "Defence of the War Sloop Wolverine, painted by J. Masquerier. Proof prints, 2; etchings, 3. [Plate size] 26 in. by 20."

A portrait of Captain Mortlock, who defended the Wolverine and was mortally wounded, will be found under Portraits, No. 386.

CATALOGUE OF SUBJECTS

796. IMMACULATE CONCEPTION.

After Murillo.

The Virgin, w.l., her r. foot standing on a crescent with beneath it a serpent and the upper part of a globe; flowing robes, both hands to her breast, a nimbus fringed with stars; a background of cloud, with on r. a group of three cherub heads. $10\frac{7}{8}$ by $8\frac{1}{8}$.

Engraved on copper.

In several styles of fine, thick and thin, and shaded lettering—upright and italic: "Engraved by C. Turner A R A. A Great Wonder In Heaven. Revelation. C. 12 V. 1. From a Painting by Murillo. In the Possession of L^t General Thornton, Exhibited at the British Gallery in Pall Mall, in 1840. London, Published by M^r Turner, Aug^t 1st 1840. N^o 50, Warren Street, Fitzroy Square. & Mess^{rs} Dom^c Colnaghi & C^o Pall Mall East." *B.M.*

797. VIRGIN AND CHILD.

After Murillo.

The Virgin, in dark flowing robes, sits on a stone bench, dir. and facing f.; the Child, nude, sits on her l. arm, and with her r. hand, the Virgin holds a linen drapery to the Child's waist. Three bordering lines surround the subject. $17\frac{1}{2}$ by $12\frac{3}{8}$.

Before any inscription. *B.M.*

In fine upper and lower italic lettering: "Murillo pinxt C. Turner sculp^t" In light open upright capitals: "Virgin and Child" In fine upper and lower italics: "Publishd & Sold May 1. 1809 by Edw^d Orme Printseller to the King, Engraver & Publisher Bond Street corner of Brook S^t London" To r. in light open italic capitals: "Proof" *B.M.*

798. CORONATION OF GEORGE IV.

After Frederick Nash.

A view representing the interior of Westminster Abbey crowded with figures on the floor and in the temporary galleries; rays of the sun stream down from the windows in Poets' Corner. 14 by 12.

Preliminary etching. *C. Turner sale catalogue.*

Before any inscription and before a bordering line. *B.M.* (*On this impression is written: "There is no other of this plate, nor is it possible to obtain one in this state. It is in none of the copies of the work."*)

A bordering line added round subject, enclosing a series of numbers evidently for a key to the persons represented. In fine upright upper and lower lettering: "Painted by Frederick Nash. Engraved by Charles Turner." In light open upright capitals: "The Choir of Westminster Abbey during the Coronation of his Most Gracious Majesty George IV. July 19. 1821." *The impression seen may have been cut at foot.*

The above plate is not included in Sir George Naylor's published work on the Coronation of George IV.

In 1824 Fred^k Nash exhibited at the British Institution (N^o 138) "A general View of the Inthronation of His Most Excellent Majesty King George the Fourth."

799. MADONNA.

After J. Northcote.

To the knees, sitting, dir. and facing f., looking upwards; an open book on her knees, her fingers joined in the attitude of prayer. 25 by $19\frac{7}{8}$.

Engraved on copper.

In fine and dotted upright upper and lower lettering: "Painted by James Northcote, Esq^r R.A. Engraved by Charles Turner." In light open upright capitals: "Madona." In fine and dotted script: "From the original Picture in possession of Richard Newman Esq^r Brighton." In fine upper and lower italics: "London, Published November 1. 1819 by C Turner. 50 Warren S^t Fitzroy Square" *B.M.*

CHARLES TURNER, A.R.A.

800. REDEEMER.

After J. Northcote

To waist, sitting on further side of a table, dir. f., eyes raised; on the table are a chalice and a loaf, and His hands are slightly raised blessing the elements. 25 by 20½.

Engraved on copper.

In fine and dotted upright upper and lower lettering: "Painted by James Northcote Esq^r R.A. Engraved by Charles Turner." In light open upright capitals: "Redeemer." In fine and dotted upper and lower italics: "London. Published November 1. 1819. by C Turner. 50 Warren St Fitzroy Square." *B.M.*

801. LION AND HERDSMAN'S DAUGHTER.

After J. Northcote.

The herdsman is cutting off the lion's claws with a pair of scissors, and behind them is the daughter with a pair of doves. On the ground is a document lettered "Marriage Articles" "Teeth & Claws." 22 by 21½.

Preliminary etching. *B.M.*

A subject with above title, after Northcote, is mentioned in Charles Turner's list; and this may be the plate. Under the title "Lion in Love" the plate was scraped during March-May, 1799, when it was frequently mentioned in Turner's diary.

802. TIGER AND CROCODILE.

After J. Northcote.

The tiger, w.l., is on r., turned to l.; and the head of the crocodile is seen emerging from rushes in lower l. corner. 19 by 23½.

Preliminary etching. *C. Turner sale catalogue.*

The inscription is engraved towards foot of subject. In upright partly filled-in capitals: "Tiger & Crocodile" In upright thick and thin upper and lower: "J. Northcote R.A. pinx^t C. Turner sculp^t London Published Dec^r 7. 1799, by James Daniell & Co No 6, Great Charlotte Street, Blackfriars Road." *B.M.*

August 23-September 12 1799. "Scraping the Tiger". Oct^r 22. "Finished the Tiger"—*C. Turner's diary.*

803. BEGGARS.

After William Owen.

An old woman standing behind a kneeling child, who holds a hat in his right hand; she rests her r. hand on his r. shoulder, and with her l. hand holds a stick. 19½ by 15½.

I. In open upright thick and thin upper and lower lettering: "W^m Owen Esq^r A. pinx^t. Cha^s Turner sculp^t" In filled-in gothic with flourishes: "Beggars" In thick and thin script: "Hard is the fate of the infirm and poor" "From an original Picture in the possession of Tho^s Heathcote Esq^r" In upper and lower thick and thin italics: "Published May 10th 1805, by the Engraver, No 50, Warren Street, Fitzroy Square." *B.M.*

II. For *W^m Owen Esq^r A. pinx^t* read "W^m Owen Esq^r R.A. pinx^t" The line of publication erased; instead, in thick and thin upper and lower italics under centre of subject: "London, Published 12, March 1809, by R. Cribb & Son 288, Holborn." The inscription from *Beggars* to *poor* erased; instead, in partly filled-in gothic with flourishes: "The Orphan" *Sale at Christie's, April 24, 1906.*

804. "EMILY."

After W. Owen.

A young lady, fully to waist, dir. towards l.; low neck dress; pearl necklace, fur-edged cloak; holding a watch towards her r. ear. The surface of the plate beyond the subject is covered with a light aquatint ground. 10½ by 9.

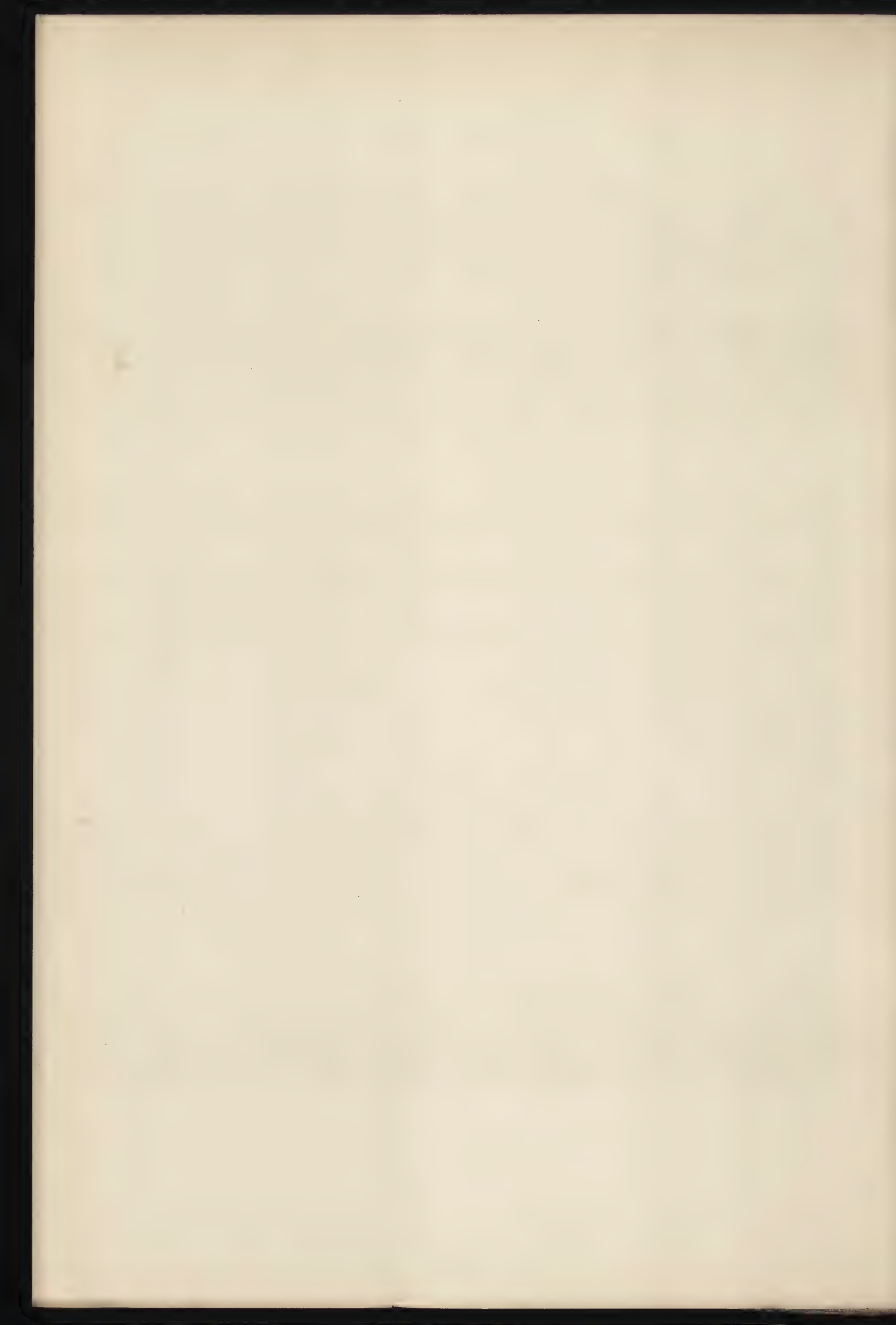
Engraved on copper.

WILLIAM, LORD STOWELL

1828

AFTER PHILLIPS





CATALOGUE OF SUBJECTS

Before any inscription. *B.M. (a cut impression); C.*

In small upper and lower italic lettering: "Painted by W. Owen Esq^r R. A. Engraved by C. Turner." In fine script capitals: "Emily" In fine upper and lower script "From a Picture in the possession of Sir John Leicester Bar^t to whom this Print is Dedicated by his obedient & very humble Serv^t C. Turner." *B.M.; Mr. H. S. Theobald, K.C.*

This is a portrait of Miss St. Clair.

The subject is also known by the title "Expectation".

805. FORTUNE TELLER, THE.

After W. Owen.

An old woman sits on l. and with r. hand holds the r. hand of a young woman who stands in centre with her l. elbow leaning on a spinning wheel before her, her l. hand raised to chin; the wall of a cottage in background, distant trees to r. 20½ by 16¼.

I. In open upright thick and thin upper and lower lettering: "Painted by W. Owen Esq^r R.A. Engraved by C. Turner." In upper and lower italics under centre of subject: "London, Published Jan^y 18, 1810, by R. Cribb & Son 288 High Holborn." In partly filled-in gothic lettering, surrounded by flourishes: "The Fortune Teller." In upper and lower italics:

"Whilst black-ey'd Susan ply'd her murmuring task,
A rural prophetess by chance pass'd by:
. (10 lines)
Mongst anxious girls, for ever in employ,
She tells a sweeter tale, and all their dreams are dreams of future joy."

In slightly thick and thin script: "From the original Picture, in the possession of Sir John Leicester Bar^t [the last four words in open thick and thin italic capitals] to whom this plate, is with permission, Dedicated by his most obed^t h^{ble} Serv^t Rob^t Cribb." To r. in light italics: "Proof" *B.M.*

II. The word *Proof* erased. *Sale at Christie's, April 24. 1906.*

ORPHAN, THE. See BEGGARS. No. 803.

After W. Owen.

806. VIRGIN AND CHILD.

After Parmegiano.

They are seen, little more than head and shoulders, the Child in front of His mother, both turned almost in profile to r., looking downwards; in background high up to r., a figure holding a flag. Arms in centre of inscription space, motto: "Dulcis Amor Patriæ."

17½ by 11⅞.

Engraved on copper.

In fine upper and lower italics: "Painted by Parmegiano. Engraved by C. Turner." In fine script: "From a Picture in the Collection of Robert Wigram Esq^r M.P. To whom this Plate is dedicated by his obedient Servant Cha^s Turner." In fine upper and lower italics: "London, Published Jan^y 18. 1810, by C. Turner N^o 50, Warren Street Fitzroy Square." *B.M.*

807. "ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY."

After J. Parry.

The scene on the deck of the Victory. Nelson, the central figure, is falling wounded.

18½ by 23⅞.

I. In fine upper and lower italics: "Painted by J. Parry. Engraved by Ch^s Turner. Published as the Act directs, Nov^r 21, 1806, by Vittore Zanetti, N^o 87, Market Str^t Lane, Manchester." In light open italic capitals: " "England Expects Every Man To Do His Duty." " In fine upper and lower italics: "Nelson Oct^r 21st 1805." To r.: "Proof" *B.M.*

II. The inscription strengthened and made thick and thin. A line added along the centre of each letter of the title. The word *Proof* erased. *Sale at Puttick's, June 21, 1907.*

CHARLES TURNER, A.R.A.

808. MILK MAID, THE.

After Wm. Pearce.

W.L., standing, dir. and looking f., carrying a pail with her l. arm, and a stool with her r. hand; to r. one cow lying down, and another standing; farm buildings in background to l.

22 $\frac{3}{8}$ by 16.

Unfinished proof; before any sky. *B.M.*

In thick and thin upper and lower italic lettering: "Painted by W^m Pearce. Engraved by C. Turner." In filled-in upright capitals: "The Milk Maid." *Sale at Puttick's, May 12. 1905 (the publication line erased from impression).*

809. VENUS.

After Pelegrina.

W.L., a nude figure, lying on a couch with her head to the l.; pearls in hair, bracelet on r. wrist; curtain overhead, distant landscape seen through opening to r.

13 $\frac{3}{8}$ by 19 $\frac{1}{4}$.

In fine upper and lower italics: "Pelegrina, pinx. Turner sculp." In light open upright capitals: "Venus." In fine upper and lower italics: "London, Published March 1. 1809, by Reeve & Jones N^o 7, Vere Street, New Bond Street." *Sale at Christie's Feb. 20. 1906.*

810. DON QUIXOTE BROUGHT HOME BY THE PEASANT.

After J. Porter.

Scene at the door of a house. Don Quixote is being assisted from his jaded horse by two men and a lady; a riderless horse is in background; and on the r. two boys are looking on.

12 by 17 $\frac{7}{8}$.

Before any inscription. *B.M.*

In light open upright upper and lower lettering: "John Porter Pinx^t Cha^s Turner Sculp^t" On l., in open upright thick and thin capitals: "Don Quixote," In thick and thin script: "Brought home by the Peasant after his first Adventure." In fine upright upper and lower: "Vol. I Chap. 5." [This portion of the inscription repeated on r., in Spanish.] At foot, in fine upper and lower italics: "London, Published April, 1827, at R. Ackermann's Repository of Arts, 96, Strand." *Sale at Puttick's, July 21, 1905 (printed in colours).*

811. DON QUIXOTE RELIEVED OF HIS ARMOUR.

After J. Porter.

Scene in a room. Several ladies are assisting Don Quixote by relieving him of his armour, sword, etc., while Sancho Panza stands on the l., rubbing his head with his l. hand.

11 $\frac{7}{8}$ by 18.

Before any inscription. *B.M.*

In light open upright upper and lower lettering: "John Porter pinx^t Cha^s Turner sculp^t" On l., in open upright thick and thin capitals: "Don Quixote," In thick and thin script: "Relieved of his Armour by Six Young Damsels." In fine upright upper and lower: "Vol. III, Chap. 31." [This portion of the inscription repeated on r., in Spanish.] At foot, in fine upper and lower italics: "London, Pub^d April, 1827, at R. Ackermann's Repository of Arts, 96, Strand." *Sale at Puttick's, July 21. 1905 (printed in colours).*

812-816. GEMS OF ART. *After Rembrandt and others.*

Gems of Art. | Forming | A Choice Collection | Engraved from | Pictures of Acknowledged Excellence | Beauty and Variety | Painted by Esteemed Masters | of all ages and all Countries. | London, | Published by W. B. Cooke, 9 Soho Square. | 1823.

The above engraved title-page, lettered: "Davies sculp^t."

The volume contains 30 plates (mezzotints) by W. Ward, A.R.A., S. W. Reynolds, Tho^s Lupton, and John Bromley, and the following by Charles Turner:

CATALOGUE OF SUBJECTS

812. REMBRANDT'S MILL.

After Rembrandt.

On the summit of a mound, a windmill and a cottage; several figures near foreground; a river on r. with bow of boat in r. corner.

5 $\frac{3}{8}$ by 7.

I. In light scratched italic lettering: "Painted by Rembrandt. Engraved by Ch^s Turner. Rembrandt's Mill. Gems of Art, Plate. 1. Published by W B Cooke 9 Soho Square Jan^y 1, 1823." *B.M.; Mr. J. S. Earle.*

II. Inscription erased. Instead, in fine upright upper and lower lettering: "Painted by Rembrandt. Engraved on Steel by Cha^s Turner." In upright capitals filled in with horizontal lines: "Rembrandt's Mill." In fine upper and lower italics: "The Picture in the possession of the Marquess of Lansdowne." In fine small upright capitals: "Gems of Art. Plate I." In fine upright upper and lower: "London, Published Jan^y 1st 1823; by W. B. Cooke, 9 Soho Square." *V. and A.; Mr. J. S. Earle.*

813. MÆCENAS' VILLA.

After Richard Wilson.

An Italian landscape. In foreground is a figure seated at an easel with a woman standing by; further off to the l. is a large waterfall, and beyond is the villa on a high wooded eminence.

5 $\frac{3}{8}$ by 7.

I. In fine scratched upper and lower italic lettering: "Painted by Richard Wilson, R.A. Engraved on Steel by Ch^s Turner. Mæcenas's Villa. Gems of Art. Plate 2. Published March 1. 1823. by W. B Cooke 9. Soho Square" *B.M.*

II. The plate further worked upon and details and high lights introduced, and a tree inserted towards r. The inscription erased; instead, in fine upright upper and lower lettering: "Painted by Richard Wilson, R.A." In fine scratched italics: "Mæcenas' Villa" *B.M.*

III. The title erased. The plate further reworked. In fine upright upper and lower lettering: "Engraved on Steel by Cha^s Turner." In upright capitals filled in with horizontal lines: "Mæcenas' Villa." In fine small upright capitals: "Gems of Art. Plate 2." In fine upright upper and lower: "London, Published March 1st 1823, by W. B. Cooke, 9 Soho Square." *V. and A.*

814. COTTAGE GIRL, THE.

After T. Gainsborough.

She carries a broken pitcher in r. hand, and hugs a dog with her l. arm; landscape background.

7 $\frac{7}{8}$ by 6 $\frac{1}{4}$.

Before any inscription. *B.M.*

I. In scratched italic lettering: "Painted by Thomas Gainsborough, in the possession of the R^t Hon^{ble} Lord De Dunstanville Engraved on Steel by Ch^s Turner. The Cottage Girl. "Gems of Art" Plate 5. Published July 1st 1823 by W. B. Cooke 9. Soho Square." *B.M.*

II. The inscription erased. Instead, in fine upright upper and lower lettering: "Painted by Tho^s Gainsborough R.A. Engraved on Steel by Cha^s Turner." In upright capitals filled in with horizontal lines: "The Cottage Girl." In slightly thick and thin italics: "From a Picture in the possession of The Right Hon^{ble} Lord De Dunstanville." In small upright capitals: "Gems of Art. Plate V." In fine upright upper and lower: "London, Published July 1, 1823; by W. B. Cooke, 9 Soho Square." *B.M.; V. and A.; Mr. J. S. Earle.*

815. COTTAGE DOOR, THE.

After R. Westall.

A young barefooted girl leaning upon a half-door at the entrance to a cottage; inside the cottage a woman can be seen sewing.

8 by 6 $\frac{3}{8}$.

Before any inscription. *B.M.*

CHARLES TURNER, A.R.A.

In fine upright upper and lower lettering: "Painted by Richard Westall R.A. Engraved by Charles Turner, Eng^r in Ordinary to his Majesty." In upright capitals filled in with horizontal lines: "The Cottage Door." In fine upper and lower italics: "from a Picture in the possession of W. Chamberlayne Esq^r M.P." In fine small upright capitals: "Gems of Art. Plate 17." In fine upright upper and lower: "London, Published Aug^t 1st 1824, by W. B. Cooke, 9, Soho Square." *V. and A.; Mr. J. S. Earle.*

816. RAINBOW: A SCENE ON THE RIVER EXE. *After Thomas Girtin.*
Three figures are walking along the bank on l. near a clump of trees; beyond the river is a flat landscape. The rainbow, towards r., is reflected in the water. 5½ by 9.

I. In fine upper and lower italics: "Drawn by Thomas Girtin. Engraved on Steel by Ch^s Turner. Rainbow. a Scene on the River Exe. Gems of Art. Plate 4. Published May 1st 1823. by W. B. Cooke 9. Soho Square." *B.M.*

II. The inscription erased. Instead, in fine upright upper and lower lettering: "Drawn by Thomas Girtin. Engraved on Steel by Cha^s Turner." In upright capitals filled in with horizontal lines: "Rainbow." In fine upper and lower italics: "A Scene on the River Exe, Devonshire." In fine small upright capitals: "Gems of Art Plate, 4." In fine upright upper and lower: "London, Published May 1st 1823, by W. B. Cooke, 9 Soho Square." *V. and A.; Mr. L. B. Mozley; Mr. J. S. Earle.*

A copy of the "Gems of Art" is in the British Museum, and another is in the Victoria and Albert Museum. The plates in the two copies are not quite the same. This Rainbow Scene is in the latter copy, but not in the former.

REMBRANDT'S MILL. *See GEMS OF ART, No. 812. After Rembrandt.*

817. AGE OF INNOCENCE, THE. *After Sir J. Reynolds.*
A young girl sitting on the ground, dir. and facing in profile to r.; white frock, ribbon in hair; hands clasped to her bosom, her feet just showing from under her frock; trees behind her to l., landscape in distance to r. 9½ by 8.

Before any inscription. *Mr. F. Sabin (on this impression the engraver has written in pencil "Sixth proof. C. Turner").*

I. In fine upper and lower italics at foot of plate: "London, Published Aug^t 6. 1836, for the Proprietor by Mess^{rs} Dominic Colnaghi, & C^o Pall Mall East, & C. Turner, 50, Warren Street, Fitzroy Square." *B.M.; Mr. H. S. Theobald, K.C.*

II. The inscription erased. Instead, in fine upright upper and lower lettering: "Painted by Sir Joshua Reynolds. Engraved by C. Turner, A.R.A." In fine script: "The Age of Innocence From the Original Picture in the possession of Rob^t Vernon, Esq^{re} London, Published by Henry Graves & Comp^y Printsellers to the Queen, 6, Pall Mall, July 1st 1847." *Mr. E. Layton.*

818. CHILDREN CRYING FORFEITS. *After Sir J. Reynolds.*
Four girls, w.l's.; one sitting on l., a second kneeling and hiding her face in the lap of the first, a third laughing and holding up a snail, and the fourth standing on r. with r. forefinger raised; trees in background. 9 by 7.

Before any inscription. *B.M.*

I. Inscription as in State II, but before the words "from . . . Reynolds." *Miss M. Savery.*

II. In fine upright upper and lower lettering: "Engraved by C. Turner, Engraver in Ordinary to His Majesty. from an original Painting by Sir Joshua Reynolds." In fine upper and lower italics at foot of plate: "London, Published Feb^y 1. 1826, by Arthur Parsey, N^{os} 10 & 11 Burlington Arcade."

CATALOGUE OF SUBJECTS

FORTUNE TELLER, THE. *See* SPENCER. No. 537.

After Sir J. Reynolds.

JUVENILE AMUSEMENT. *See* BOWLES. Nos. 52 and 53.

After Sir J. Reynolds.

MASK, THE. *See* SPENCER. No. 535.

After Sir J. Reynolds.

819. THE VILLAGE SCHOOL IN AN UPROAR.

After Henry Richter.

The boys have turned the school-room into confusion. One boy in a raised chair on l. is pretending to be master, while the master himself, cane in hand, is entering the room by a door on r.

17 $\frac{3}{8}$ by 23 $\frac{1}{4}$.

In open upright upper and lower thick and thin lettering: "Painted by Henry Richter. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty." In upper and lower italics under centre of subject: "London Published April 11th 1825, by Mess^{rs} Hurst, Robinson, & C^o N^o 8 Pall Mall, & Robert Jennings, Poultry" In thick and thin script: "The Village School" In partly filled-in upright capitals: "In an uproar" In thick and thin script: "From the Original Picture in the possession of W^m Chamberlayne Esq^r M.P." *Sale at Puttick's April 28. 1905; Sir Wilfrid Lawson sale, March 1907.*

In C. Turner sale catalogue are mentioned "artist's proofs," and "proofs with publishers' address."

820. HEAD OF ST. FRANCIS.

After Salvator Rosa.

To waist, turned in profile to l., head bending forward; short beard, hands clasped in the attitude of prayer; loose cloak. In r. lower corner of subject, scraped in upright capitals: "C: Turner 1805."

19 $\frac{1}{2}$ by 15 $\frac{7}{8}$.

Before any lettering on inscription space. *B.M.; Mr. Fritz Reiss.*

821-832. WELLINGTON'S CAMPAIGNS IN SPAIN AND PORTUGAL.

After Major T. St. Clair.

A set of twelve views of places and occurrences of the campaigns—coloured by hand. The prints bear inscriptions, with artists' names, in various styles of thick and thin lettering, which as a rule describe the subjects.

About 13 $\frac{1}{4}$ by 20.

AQUATINTS, on copper.

821. "N^o 1, Of a Series of Views of the principal occurrences of the Campaigns in Spain & Portugal. To His Royal Highness the Duke of Kent, Strathearn &c. &c. His Excellency the Marquis of Wellington, &c. &c. and His Excellency the Marshal Sir W. C. Berresford, [*sic*] &c. &c. This View of the Fording of the River Mondego by the Allied Army, on the 21st Sept^r 1810 Is humbly inscribed by His Royal Highness's & their Excellencies [*sic*] most obliged & very humble Serv^t T.S.S^t Clair. London, Published Oct^r 10. 1812, by C. Turner 50, Warren Street, Fitzroy Square Mess^{rs} Colnaghi Cockspur Str^t M^r Molteno Pall Mall Mess^{rs} Boydell Cheapside & M^r Booth Duke Street Portland Chapel." *B.M.*

822. No. 2 [The inscription to end of "Berresford's" name in dedication, as in N^o 1] "This View of the Pass of the Tagus at Villa Velha into the Alemtejo, by the Allied Army, on the 20th May, 1811," [The conclusion of dedication, and the line of publication as in N^o 1, but dated: "Oct^r 16, 1812."] *B.M.*

823. "N^o 3 of a Series of Views in Spain and Portugal. Battle of Foentes D'Onor, Taken from the Right of the Position occupied by the 1st 3rd and 7th Divisions on the 5th May 1811. [Line of publication as in N^o 1] *B.M.*

CHARLES TURNER, A.R.A.

824. "N^o 4 of a Series of Views in Spain and Portugal Badajos during the Siege of June 1811. shewing the working parties of the 3rd Division, British and General Hamilton's Portuguese Division, opening the first parallel on the left bank of the Guadiana. and the Batteries erected by the 7th Division on the right of the River against Fort St. Christopher." [Line of publication as in N^o 1]. *B.M.*

825. "N^o 5 Troops Bevouack'd [*sic*] near the Village of Villa Velha, on the Evening of the 19th of May, 1811. shewing the various occupations of an Encampment." [Line of publication as in N^o 1, but dated: "June 12, 1813."] *B.M.*

826. "A View of the Serra de Busacco at St Antonio de Cantaro, shewing the Attack by Marshal Reigniers upon that part of the Position occupied by the 3rd Division British and Portuguese under L^t Gen^l Sir Thomas Picton, 27th Sept^r 1810. The 88th British and 8th Portuguese Reg^{ts} in the act of engaging with the Enemy." [Line of publication as in N^o 1, but dated: "August 18th 1815," and instead of Molteno: "M^r Ackerman, Strand"]. *B.M.*

827. "N^o 7 The Village of Pombal in flames, as evacuated by the French Army under Marshal Massena, and the advance of the Allied Army, on the morning of the 11th of March, 1811; Lord Wellington in person directing the movement." [Line of publication as in N^o 1, but dated: "Nov. 1, 1814,"] *B.M.*

828. "City of Coimbra." [Line of publication as in N^o 6.] *B.M.*

829. "Subugal on the River Coa." [Line of publication as in N^o 6.] *B.M.*

830. "N^o 10. A distant View of Ciudad Rodrigo, taken From the Oak-wood, near the Village of Espeja, With a Troop of Spanish Guerilhas." [Line of publication as in N^o 1, but dated: "May 24, 1813."] *B.M.*

831. "11 Serra de Estrella or De Neve. The March of Baggage following the Army—May 16th 1811." [Line of publication as in N^o 6.] *B.M.*

832. "N^o 12 Pena Macor, an ancient Fortress on the Frontier of Portugal. Portuguese Troops on the march to Castello Branco, 18th March, 1811." [Line of publication as in N^o 1, but dated: "Nov. 1. 1814."] *B.M.*

833. MONS.

After C. H. Schwanfelder.

Portrait of a setter, seen in the foreground of an open moor, advancing to l., a dead bird on ground in front of him. 13 $\frac{7}{8}$ by 19 $\frac{1}{8}$.

In fine upper and lower italic lettering: "Painted by C. H. Schwanfelder Engraved by C. Turner" In light open upright capitals, italic capitals, upright upper and lower, and script lettering: "Mons, A Celebrated Setter belonging to Tho^s Walker, Esq^r of Leeds, to whom this Print is dedicated by his obliged and obedient Servant, C. H. Schwanfelder. Pub^d Jan^y 10. 1810, by C. H. Schwanfelder, at Leeds, R. Ackermann, N^o 101 Strand, London & S. Wolstenholme, York." *B.M.*

834. FROSTY MORNING, THE.

After M. W. Sharp.

A man, in dressing-gown and night-cap, sitting before a looking-glass at a table, shaving. Through a window to r. can be seen the roof of a house covered with snow. 10 by 8 $\frac{1}{8}$.

Preliminary etching. *C. Turner sale catalogue (10 impressions).*

In fine upper and lower italics: "Painted by W. Sharp. London, Published Aug^t 1, 1825, by W. J. White, [the name in light open italic capitals] 14, Brownlow Street, Holborn. Engraved by C. Turner." In upright partly filled-in capitals: "The Frosty Morning." In fine upper and lower italics: "à Paris, chez Giraldon, Bovinet & C^{ie} Rue Pavée, St André." To l.: "Déposé à la direction" *B.M.*

CATALOGUE OF SUBJECTS

835. BLACK GROUSE.

After James Sillett

A pair of grouse, the male bird standing on l., the female among rushes towards r.; open landscape background with a castle on eminence in distance to l. 13 $\frac{3}{4}$ by 17 $\frac{1}{4}$.

In upper and lower italics: "Sillett, pinx^t Turner, sculp^t" In almost filled-in upright capitals: "Black Grouse." In open upright thick and thin upper and lower: "7th Plate of the British Feather Game." In upper and lower italics: "London Publish'd July 1. 1810, at R. Ackermanns Repository of Arts 101 Strand." *Sale at Puttick's, Feb. 2. 1906.*

836. RED GROUSE.

After James Sillett.

A pair of birds, one standing towards r., the other, a little further off towards l., pecking with beak close to the ground; sea and hill in distance to l. 13 $\frac{3}{4}$ by 17 $\frac{1}{8}$.

In upper and lower italics: "Sillett, pinx^t Turner, sculp^t" In almost filled-in upright capitals: "Red Grouse." In open upright thick and thin upper and lower: "8th Plate of the British Feather Game." In upper and lower italics: "London Publish'd July 1, 1810, at R Ackermann's Repository of Arts 101 Strand." *Sale at Puttick's, Feb. 2. 1906.*

For others of this series, see No. 653 *et seq.*

837. FAIRING, THE.

After H. Singleton.

A group consisting of a mother, turned to l., and wearing white cap and dress, with leading strings leading her young child who looks at a toy windmill held by a boy, a girl looking at the child over the boy's shoulder; on r. sits a young girl nursing a doll; wall and trees in background. A stippled line surrounds the subject. 17 $\frac{3}{4}$ by 14.

STIPPLE ENGRAVING.

Before any inscription. *B.M.*

In upper and lower thick and thin italics: "H. Singleton Pinx^t C. Turner Sculp^t" In thick and thin script: "The Fairing" In upper and lower thick and thin italics: "London, Pub^d April 9th 1800, by Mess^s Colnaghi, Sala, & C^o Cockspur Str^t & E. Jones, N^o 74, Great Portland Str^t Marylebone." *Sale at Christie's, June 12. 1906.*

Jan. 3. 1798. "Received from M^{rs} Jones (Making £21) for Mother's Fayring £3. 10. 0"
—*C. Turner diary.*

838. SAVOYARDS, THE.

After H. Singleton.

The Savoyard stands on r., dir. to l., and turns the handle of a hurdy-gurdy with his l. hand; beside him a young girl plays a triangle, and listening to the music are two school-boys, and a girl carrying an infant. A stippled line surrounds the subject. 17 $\frac{5}{8}$ by 14.

STIPPLE ENGRAVING.

Before any inscription. *B.M.*

In upper and lower thick and thin italics: "H. Singleton Pinx^t C. Turner, Sculp^t" In thick and thin script: "The Savoyards" In upper and lower thick and thin italics: "London, Pub^d April 9th 1800, by Mess^s Colnaghi, Sala, & C^o Cockspur Str^t & E. Jones, N^o 74 Great Portland Str^t Marylebone." *Sale at Christie's, June 12. 1906.*

"Clear'd the Ballad Singers for Mrs. Jones. 7.0."—*C. Turner diary, Feb. 9. 1798.*

839. HIGHLAND PIPER, THE.

After H. Singleton.

A young boy playing a pipe, his sister standing behind him holding her brother's cap in her r. hand; landscape background. 19 $\frac{1}{8}$ by 14.

Before any inscription. *Mr. Fritz Reiss.*

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I. In fine upper and lower italic lettering: "H. Singleton pinx. C. Turner sculp. 1799."
"London, Pub: Nov^r 15. 1799, by R. Cribb, N^o 288, Holborn." *Sir Wilfrid Lawson Sale*,
March 14. 1907.

II. The lettering strengthened; the title added in open upright thick and thin capitals:
"The Highland Piper. Le Petit Musicien Ecossois." *B.M.*

May 9. 1798. "Bought plate of Copper for the Blind Boy [evidently above subject] 14/3.
Began to lay the Ground." Oct. 26. 1799. "Sold Mr. Cribb the Blind Boy for 20
guineas."—*C. Turner's diary*.

840. **INDUSTRIOUS COTTAGE WIFE, THE.** *After H. Singleton.*
She is sitting on a stool outside a cottage, a distaff in l. hand, a spool in r., looking
downwards towards l. at a boy who carries a bowl of milk; at the boy's feet several
pigs; landscape with church in distance to l. 23 $\frac{1}{4}$ by 17 $\frac{1}{4}$.

In fine script lettering: "Painted by H. Singleton. Engraved by C. Turner." In fine
upper and lower italics under centre of subject: "Published June 1. 1803, by H. Sass, 120,
High Holborn." In fine script: "The Industrious Cottage Wife." *B.M.*

This plate is mentioned in C. Turner's diary sometimes as "Woman & Piggs", sometimes
as "Boy and Piggs". Feb. 4. 1803. "R^d of Mr. Sass 2 Notes—one for 4 months & one
for 6 months £20 each £40. 0. 0." May 11. "Finish'd Boy & Piggs."

841. **YOUNG HANNIBAL SWEARING ENMITY TO THE ROMANS.** *After H. Singleton.*
Young Hannibal stands by a flaming altar on l., and behind him a soldier with his r.
hand raised and grasping the hilt of his sword with his l.; a priest behind the altar, and
spectators in background to r. 24 $\frac{3}{4}$ by 18.

Preliminary etching. *C. Turner sale catalogue.*

Engraver's proof, unfinished. *Mr. S. S. Savery.*

In thick and thin script lettering: "Painted by H. Singleton. Engraved by C. Turner."
In thick and thin italics under centre of subject: "London, Published Jan^r 22 1803, by
H. Sass, N^o 120, High Holborn." In partly filled-in upright capitals: "Young Hannibal"
In thick and thin script: "Swearing Enmity to the Romans." *B.M.*

Sept. 27. 1802. "Began to scrape Hannibal" Dec. 18. "Finished Hannibal".—
C. Turner's diary.

842. **ALEXANDER.** *After H. Singleton.*
This plate is mentioned in the C. Turner sale catalogue:

Lot 775. "Alexander, a large historical plate, after H. Singleton. Prints, 2. Copper.
[plate size] 33 in. by 25."

843. **HAMPSHIRE HUNT, THE.** *After T. Smith.*
This plate is mentioned in the C. Turner sale catalogue:

Lot 732. "The Hampshire Hunt, from a picture by T. Smith. Prints, coloured, 3.
Copper. [plate size] 31 in. by 22."

844. **FOX DISTURBED.** *After F. Snijders.*
At the approach of a dog whose head can be seen on l., a fox is making off towards r.,
leaving a dying chicken on the ground. 17 $\frac{7}{8}$ by 23 $\frac{3}{4}$.

Before any inscription. *B.M.*

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845. FOX AND RABBIT.

After F. Snyders.

This plate is mentioned in the C. Turner sale catalogue, lot 1069.

846. GOING TO SCHOOL.

After Maria Spilsbury.

Scene at a cottage door. In the doorway stand two women, one of whom is bidding good-bye to a boy and a girl who are leaving for school. A young child on l. is feeding fowls and chicks. To r., a distant landscape.

14 by 16½.

In engraved italic lettering: "Maria Spilsbury Pinx^t Edw^d Orme Excu^t Cha^s Turner Sculp^t" In filled-in upright capitals: "Going to School" *Sale at Christie's, April 4, 1905* (*? a cut impression*).

847. AFTER SCHOOL.

After Maria Spilsbury.

Scene outside a cottage. Two women sit at needlework in the porch; close by a girl stands reading, and a boy sits on the ground with an open book on his lap; to l. at a window a child plucks a bunch of grapes.

14 by 16½.

Before any inscription. *B.M.*

In engraved italic lettering: "Maria Spilsbury Pinx^t Edw^d Orme Excu^t Cha^s Turner Sculp^t" In filled-in upright capitals: "After School" In thick and thin script: "From a Picture in the Possession of Sir Carnaby Haggerston Bar^t" *Sale at Puttick's, July 14, 1905* [*a line of publication may have been cut off the impression*].

848. READING.

After Maria Spilsbury.

A family gathered round a table in a rustic kitchen, the son, on l., reading from the Bible; one infant in a cradle on r., another standing on the table, held by its grandfather. A single dotted line surrounds the subject.

13 by 18½.

In upper and lower thick and thin italics: "Maria Spilsbury pinx. Edw^d Orme Excu^t Cha^s Turner sculp." In light open upright capitals: "Reading." In upper and lower thick and thin italics: "Sold & Published. July 1. 1802, by Edw^d Orme, Printseller to the King & Royal Family, N^o 59, New Bond Street, corner of Brook Street, London." *B.M.*

849. SINGING.

After Maria Spilsbury.

A family gathered in a room and singing to the music of a flute played by a boy; the room is lighted by a window on l. The subject is surrounded by a single dotted line.

12½ by 18.

In upper and lower thick and thin italics: "Maria Spilsbury pinx. Edw^d Orme Excu^t Cha^s Turner sculp." In light open upright capitals: "Singing." In upper and lower thick and thin italics: "Sold & Published July 1. 1802, by Edw^d Orme, Printseller to the King & Royal Family, N^o 59, New Bond Street, corner of Brook Street, London." *B.M.*

850. SURRENDER OF THE CHILDREN OF TIPPOO SULTAUN, THE.

After T. Stothard.

Scene at the palace of Tippoo Sultaun. Major Allen, standing towards the r., has his l. hand on the shoulder of one of the boys, and another officer holds the l. hand of the other, while Major Allen is speaking to several young women, who appear distressed at the departure of the two boys.

20¼ by 28¼.

Before any inscription. *B.M.*

In small thick and thin script lettering: "Stothard R.A. pinx^t C. Turner sculp^t" Under centre of subject, in upper and lower italics: "Se Vend a Londres chez les Proprietaires, James Daniell, Graveur, & Comp^{ie}" In fine script and light open upright capitals:

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"The Surrender of the Children of Tippoo Sultaun, on the 4th of May 1799" To l., in small thick and thin script: "As soon as the valour of the British troops, and their Allies, had gained them possession of the town, Major Allen accompanied by two other officers, by the orders of Gen^l Baird, entered the Sultaun's palace, with a flag of truce, brought away the two remaining sons of Tippoo Saib and conducted them immediately to camp." [This descriptive sentence repeated on r., in French] At foot, in upper and lower italics: "London, Published Augst 15th 1800, by James Daniell & C^o N^o 6 Great Charlotte Street, Blackfriars Road." *B.M.*

Mar. 1. 1800. "Tippoo after 3 weeks work Mr Gathard." April 30. "Taking out a Portrait of the Tipoo". May 1. "Laying the Ground & Preparing D^o" May 2. "Finished D^o Proov'd in the Morning."—*C. Turner's diary.*

851. DICE PLAYERS.

After T. Stothard.

This plate is mentioned in the C. Turner sale catalogue:

Lot 772. "Dice Players, from a picture by T. Stothard, new plate. Artist's proofs, 2. Steel [plate size] 10 in. by 7."

852. SETTERS.

After R. Syer.

Two dogs, standing, turned towards one another; bank in background to r., open country in distance to l. 13 $\frac{1}{4}$ by 19 $\frac{7}{8}$.

In upper and lower thick and thin italics: "C. Turner, Sculp^t R. Syer, Pinx^t" In upright partly filled-in capitals: "Setters." In upper and lower thick and thin italics: "London, Publish'd Jan^y 1, 1811, at R. Ackermann's Repository of Arts, 101, Strand." *Sale at Sotheby's, April 3, 1906.*

853. BALL.

After Charles Turner.

Portrait of a bulldog, standing, turned to l., in foreground of a wide open landscape. Three bordering lines surround the subject. 9 $\frac{5}{8}$ by 11 $\frac{7}{8}$.

STIPPLE AND AQUATINT.

In open upright thick and thin capitals, and upper and lower: "Painted and Engraved by C. Turner. Ball. Bred by M^r J^{no} Lovell." In thick and thin italic capitals, and upper and lower: "London: Pub^d by C. Turner, 50, Warren Street, Fitzroy Sq^e M^r Ackermann 101 Strand M^r Cutter Warwick S^t Golden Sq^e" *B.M.*

854. BERKELEY HUNT, THE.

After C. Turner.

Impression sold at Puttick and Simpson's, December 5. 1905, Lot 219. Aquatint, in colours.

855. FISHERMAN, THE.

After C. Turner.

W.L., walking towards r., carrying his net over l. shoulder, and a basket in r. hand; in background is a winding river with a fishing boat on l., and a cottage, a little further off, on r. In fine letters in l. lower corner of subject: "C. Turner Aqua Fortis 1800" 18 $\frac{1}{4}$ by 14 $\frac{1}{8}$.

MIXED ENGRAVING.

In thick and thin script lettering: "Turner delin^t Turner sculp^t" In filled-in upright capitals: "The Fisherman." In open upright upper and lower thick and thin lettering: "Published & Sold Jan^y 1801, by Edw^d Orme Printseller to the King, 59, the Corner of Bond Street & Brook Street, London. *B.M.*

First mentioned in C. Turner's diary, June 5, 1800, "Outline Fisherman's Return."

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856. PEDLAR.

After C. Turner.

This plate is mentioned in the C. Turner sale catalogue, lot 939, as a companion to "The Fisherman."

June 22, 1800. "Making drawing Pedlar". Aug. 25. "Etch'd Pedlar". Aug. 26. "Aquafortis Pedlar".—*C. Turner's diary.*

857. MONKEYS IN A WATCH HOUSE.

After C. Turner.

Scene in a room at night with monkeys masquerading as men. A prisoner monkey is being brought in by two others, and is being received by a monkey official supported by three attendants; the room is lighted by a torch.

15 by 13½.

Engraved on steel.

Before any inscription. *B.M.*

858. WOODMAN'S REPAST.

After C. Turner.

The woodman, holding a bill-hook with r. hand, his wife and a child are grouped at the foot of a tree r.; a boy approaches from the l., carrying a keg and a basket; river and houses in distance to l. A narrow stipple border surrounds the subject.

18 $\frac{7}{8}$ by 16.

This plate was engraved by G. Frailing after Charles Turner. It is in mezzotint with a free use of etching, which latter would seem to have been done by C. Turner: Jan. 1. 1799, "Began an etching of the Wood Cutter for G. Frayingling."

In thick and thin script lettering: "C. Turner Pinxit G. Frailing Sculpsit. The Woodman's Repast." In upper and lower italics: "London Published Dec^r 11. 1799, by G. Frailing, at M^r Murphy's, N^o 2, Great Newport Street, Long Acre." *Sale at Sotheby's, May 8. 1905.*

The above plate is mentioned from time to time in Turner's diary during 1799.

G. Frailing appears to have worked as Charles Turner's assistant and he is frequently mentioned in Turner's diary, *e.g.*, Jan. 3. 1800. "Paid Mr. Frayingling for 3 days Assistance 12/-"

859. TRUE BRITON EAST INDIAMAN, THE.

After C. Turner.

A ship, under full sail, moving towards r.; a port in distance.

15½ by 25.

MEZZOTINT AND AQUATINT.

In fine upper and lower italic lettering under centre of subject: "Drawn & Engraved by C. Turner." In light open upright capitals: "The True Briton East Indiaman," In fine script: "Sailing from the Outward bound East India Dock. To Robert Wigram Esq^r Managing Owner M.P. F.R.S. &c [the initials in open italic capitals] This plate is respectfully dedicated by his obedient & humble Serv^t C. Turner." In fine upper and lower italics: "London, Published Jan^y 30. 1807, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M. (printed in colours).*

860. WINDHAM AND WEXFORD EAST INDIAMEN, THE.

After C. Turner.

The ships, with bare masts, are in dock; and on the quay, in foreground, are two large box waggons and horses.

15¼ by 25½.

MEZZOTINT AND AQUATINT.

In fine upper and lower italic lettering under centre of subject: "Drawn & Engraved by C. Turner." In light open upright capitals: "The Windham & Wexford East Indiamen" In fine script: "Unloading in the Homeward-bound East India Dock To Robert Wigram Esq^r M.P. F.R.S. &c. [the initials in open italic capitals] This plate

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is respectfully dedicated by his obedient & humble Serv^t C. Turner." In fine upper and lower italics: "London Published Jan^y 30. 1807, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M. (printed in colours).*

861. LANDSCAPE, "SUN RISE."

After C. Turner.

This plate is mentioned in the C. Turner sale catalogue:

Lot 762. "Landscape, "Sun Rise", from a drawing by C. Turner, new plate. Artist's proofs, 2. Steel. [plate size] 10 in. by 8."

862. SHIPWRECK, A.

After J. M. W. Turner.

A very stormy sea with a large vessel, only partly seen, on the point of foundering; to r. a foreshortened boat with sail up and inscribed at the stern: "JASNC VGNCs"; other boats are seen tossing on the waves, laden with passengers and boatmen. 23 $\frac{1}{4}$ by 32 $\frac{1}{2}$.

The first engraving made from an oil painting by J. M. W. Turner.

I. The subject covers almost the entire surface of the plate. In the centre at foot of subject, in fine upper and lower italics: "London Pub^d Jan^y [altered from July] 1st 1807 [altered from 1806], by C. Turner, N^o 50, Warren Str^t Fitzroy Square." *B.M.*

II. The subject reduced at foot making it 22 $\frac{7}{8}$ in. high, so as to leave an inscription space. In fine upper and lower italics under centre of subject: "London, Published Jan^y 1. 1807, by C. Turner, N^o 50, Warren Street, Fitzroy Square." In fine upper and lower italics: "J. M. W. Turner Esq^r R.A. pinx^t C. Turner sculp." In light open italic capitals: "A Shipwreck" In fine upper and lower italics: "with Boats endeavouring to save the Crew. This Print is with permission engraved from the original Picture in the possession of Sir John Leicester Bar^t to whom it his [*sic*] humbly Dedicated by his most ob^t & very h^{ble} Serv^t C Turner." *Mr. C. Mallord Turner.*

III. The line of publication erased. The rest of the inscription slightly strengthened and made thick and thin. The words *A Shipwreck* partly filled in. *Mr. C. Mallord Turner.*

IV. The subject reduced to 20 $\frac{1}{2}$ in. by 30 in. All inscriptions erased. *Sir E. Tennant.*

V. Inscribed in fine upright capitals: "Painted by J. M. W. Turner Esq^r R.A. London, Published Jan^y 16th 1837, by Ackermann & C^o 96, Strand. Engraved by C. Turner A.R.A." In upright capitals with a line along the centre of each letter: "A Shipwreck."

Mr. S. S. Savery possesses one of the impressions elaborately coloured by J. M. W. Turner. On the back is written the date: "27 April 1817", and the name "Sir John Woolmore Bar^t F.R.S."

The subject was aquatinted by Theodore Fielding, November 1. 1825 (16 $\frac{1}{8}$ by 22 $\frac{1}{4}$).

"Proposal for publishing by subscription with permission of Sir John Leicester, Bart., a print from that celebrated picture of

A SHIPWRECK,

with boat endeavouring to save the crew,

By J. M. W. TURNER, ESQ., R.A.

To be seen at his Gallery, N^o 64 Harley Street, until July 1, 1805; and after at No 50 Warren Street, Fitzroy Square. To be engraved in mezzotinto by C. Turner. Size of the plate will be 33 inches by 23 $\frac{1}{2}$ inches. Prints, 2l. 2s.; proofs, 4l. 4s. Those in colours to be under the direction of the artist. Half of the money to be paid on subscribing, and the other on delivery, which will be in December next, 1805.

C. Turner has the pleasure to inform his friends, as it will be the first engraving ever presented to the public from any of Mr. W. Turner's pictures, the print will be finished in a

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superior style; and, as only fifty proofs will be taken, gentlemen desirous of fine impressions are requested to be early in their application, as they will be delivered in order as subscribed for. Subscriptions received by the engraver, No. 50 Warren Street, Fitzroy Square.

Terms of Contract [between the Painter and the Engraver.]

1. To receive the 31st of Sept. 25 guineas for the loan of the picture.
2. To pay Mr C. Turner the price of 1l. 6s., or trade price, for all I want to colour.
3. The price of the print two guineas, proofs double size of the plate, viz:—[sic]
4. For J. M. W. T. not to part with any coloured print under four months after the publishing the proofs.

The plate to be finished by the end of Dec. 1805. 1l. 12s. trade price for 2l. 2s."—*Thornbury's "Life of J. M. W. Turner," 1877 edition, p. 193.*

Copy of Letter in the possession of Lady Leighton Warren, Tabley House, Knutsford.

"March. 1807*

Mr Turner

2 Proofs. Storm

Pd. £6. 6. 0.

"C. Turner presents his respects to Sr. John Leicester, and agreeable to his request has enclosed two proofs of his Shipwreck, & begs leave to observe that the dedication is not under the first 50 impressions, of which number the enclosed are.

T. cannot but embrace the opportunity [sic] to return his thanks to Sir J. Leicester for the loan of so fine a Picture

Warren St. Fitzroy Square
Wen^d Mor. 10 o'clock."

* The words in italics are in Sir John Leicester's handwriting.

863. VESUVIUS IN ERUPTION (BURNING MOUNTAIN).

After J. M. W. Turner.

A night scene. The volcano is throwing up flames and lava, and fragments of the latter are dropping in all directions; rocks and water in foreground, and towards r. a small boat containing four figures. The mezzotinting covers the entire plate.

23 $\frac{1}{4}$ by 32.

In centre, at foot of subject, within the work, in upper and lower italics: "London, Published Nov^r 6. 1815, by C. Turner, 50, Warren Street, Fitzroy Square." B.M. (*printed in colours*).

On the impression is the following note written in pencil: "Charles Turner says that he engraved this for a gentleman who took it—copper plate, impressions and all—abroad with him. They have not since been heard of. Only 3 impressions were left in England of which this is one, and one of the other two is much damaged. Sept. 1852."

864-887. LIBER STUDIORUM. *After J. M. W. Turner.*

Charles Turner engraved the following 24 plates of this series.

The reference R. is to Mr. W. G. Rawlinson's Catalogue, second edition, 1906. The engraver's working proofs have not been set forth in detail, as Mr. Rawlinson has described them fully.

The copper plates (broken) of all these Liber Studiorum subjects, except Nos. 885, 886, and 887, are in the possession of Mr. C. Mallord Turner.

864. BRIDGE AND COWS, THE (R. 2).

After J. M. W. Turner.

Six cows are in and beside a stream flowing on r.; the bank rises on l., and from the

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top the rustic bridge crosses the water; three figures on the bank near the bridge, and two in l. foreground. 7¼ by 10½.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{8}$ " from border line, a light open upright initial "P" Beneath subject, in fine upper and lower italics: "Drawn & Etched by J. M. W. Turner. R.A. Engraved by C. Turner. Published as the Act directs by J. M. W. Turner Harley Street." *B.M.; Mr. C. Mallord Turner.*

II. The initial P filled in with vertical lines. *R.*

III. The initial erased, and re-engraved as in State I but shorter and broader. *R.*

IV. A dot added in the bow of the initial. *B.M.*

865. WOMAN AND TAMBOURINE, THE (R. 3). *After J. M. W. Turner.*
In a classical landscape a river, partly crossed by a ruined bridge, flows from foreground on r. away to the distance; on r. bank, houses and ruins; on l. bank goats grazing, and a woman standing and holding a tambourine level with her head, near to three figures. 7¼ by 10½.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{16}$ " from border line, two light open upright initials: "E.P" Beneath subject, in fine upper and lower italics: "Drawn & Etched by J. M. W. Turner R.A. Engraved by C. Turner. Published as the Act directs by J. M. W. Turner Harley Street." *B.M.; Mr. C. Mallord Turner.*

II. The initials "E.P" filled in. *B.M.*

III. The initials erased, and re-engraved as in State I, but shorter and broader, and $\frac{3}{16}$ " above border line. *R.*

IV. A dot added in the bow of the P. *B.M.*

866. FLINT CASTLE—VESSELS UNLOADING (R. 4).

After J. M. W. Turner.

In foreground on r., close to shore, a vessel is moored and unloading into carts alongside; on the beach to l. a group of men with horses at work with bales and casks; the castle is seen away in the distance. 7¼ by 10½.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{16}$ " from border line, a light open upright initial "M" Beneath subject, in fine upper and lower italics: "Drawn & Etched by J. M. W. Turner R.A. Engraved by C. Turner. Published as the Act directs by J. M. W. Turner Harley Street." *B.M.; Mr. C. Mallord Turner.*

II. The initial "M" filled in. *R.*

III. The initial erased, and re-engraved as in State I, but shorter and broader, and $\frac{1}{8}$ " above border line. *B.M.*

IV. The plate reworked, darker and duller. *R.*

867. BASLE (R. 5).

After J. M. W. Turner.

The town with the two spires of its cathedral is seen chiefly on the r. bank of the

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river crossed by a light wooden bridge over which vehicles and a man on horseback are passing; men engaged with boats in foreground on the river and on the r. shore. The sun amid clouds sheds its rays from above. $7\frac{1}{4}$ by $10\frac{1}{4}$.

Preliminary etching, with light open scratched lettering: "Basle Switzerland" *B.M.*; *Mr. C. Mallord Turner.*

Preliminary etching with slight differences in the spires of the cathedral. *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{16}$ " from border line, a light open upright initial "A" Beneath subject, in light slender open upright capitals: "Basle" In fine upper and lower italics: "Drawn & Etched by J. M. W. Turner R.A. Engraved by C. Turner. Published as the Act directs by J. M. W. Turner, Harley Street." *B.M.*; *Mr. C. Mallord Turner.*

II. The initial, and the letters of title filled in. *R.*

III. The initial and title erased and re-engraved as in State I, but the letters shorter and broader, and the initial A $\frac{1}{8}$ " above border line. *B.M.*

IV. A dot added in upper bow of B in title. *B.M.*

V. A dot added in lower bow of B in title. *R.*

868. JASON (*R. 6*).

After J. M. W. Turner.

Jason, clad in armour, is moving over large fallen tree trunks to the attack of a great serpent near the mouth of a cavern in hill-side on r. $7\frac{1}{4}$ by $10\frac{1}{8}$.

Preliminary etching before any inscription. *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, about $\frac{1}{16}$ " from border line, a light open upright initial "H" Beneath, in similar capitals: "Jason." In fine upper and lower italics: "Drawn & Etched by J. M. W. Turner R.A. Engraved by C. Turner. Published as the Act directs by J. M. W. Turner Harley Street." *B.M.*; *Mr. C. Mallord Turner.*

II. The initial H filled in; the letters of title strengthened and made thick and thin. *B.M.*

III. The initial and title erased and re-engraved as in State I but the letters shorter and slightly broader and the initial nearly $\frac{3}{16}$ " above border line. After *Jason*, in light italics: "3 by 4" To l. in upper and lower italics: "Pic^t 3 F^t by 4." *B.M.*

IV. The subject reworked and many high lights added. *B.M.*

V. A dot added in the O of title. *B.M.*

869. STRAW YARD, THE (*R. 7*).

After J. M. W. Turner.

On r., near a barn with open doors, two men are engaged taking straw from a rick, with which a third man is loading a cart; horses close by, and on the l. a pond, and two farm labourers near a gate. $7\frac{1}{8}$ by $9\frac{7}{8}$.

Preliminary etching, before any inscription. *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{16}$ " from border line, a light open upright initial "P" Beneath subject, in fine upper and lower italics: "Drawn & Etchd [*sic*] by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. London Published Feb^y 20. 1808, by C. Turner, N^o 50, Warren Street Fitzroy Square." *B.M.*; *Mr. C. Mallord Turner.*

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II. A line added inside the strokes of the initial P. *B.M.*

III. The initial erased, and re-engraved as in State I, but with a dot in the bow. *B.M.*

IV. Worn and pale throughout, and reworked. *R.*

870. CASTLE ABOVE THE MEADOWS, THE (*R. 8*).

After J. M. W. Turner.

The foreground is occupied by a road, flanked on each side with trees, where cattle are browsing, and a boy on r. is playing a pipe; away in middle distance is the ruined castle at the summit of a rocky eminence.

7 by 10 $\frac{1}{4}$.

Preliminary etching, before any inscription. *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, two light open upright initials: "E P" Beneath subject in fine upper and lower italics: "Drawn & Etch'd by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. London, Published Feb^y 10. 1808, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *Mr. C. Mallord Turner.*

II. A line added inside the strokes of the initials "E P" *R.*

III. These added inside lines erased, but traces of them still to be seen. *B.M.*

IV. A dot added in the bow of the initial "P" *R.*

871. MT. ST. GOTHARD (*R. 9*).

After J. M. W. Turner.

On l. a road is tunneled through the rocky mountain side, and on it stands a laden mule; beside the road is a steep gorge with crags on r., and in the distance are mountain peaks, some covered with snow.

6 $\frac{7}{8}$ by 10 $\frac{1}{8}$.

Preliminary etching. In open scratched lettering: "M^t S^t Gothard" *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. The scratched lettering erased. Above centre of subject, two light open upright initials: "M. S" Beneath subject, in similar capitals: "M^t S^t Gothard." In fine upper and lower italics: "Drawn & Etchd by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. London Published Feb^y 20. 1808, by C. Turner N^o 50, Warren Street Fitzroy Square." *B.M.*; *Mr. C. Mallord Turner.*

II. Initial letters and title filled in. *R.*

III. The filling removed, but traces of it remain. *R.*

IV. A dot added in right stroke of the initial "M." *B.M.*

V. The dot removed from the "M.", and one added in centre of the letter "O" of Gothard. *B.M.*

872. SHIPS IN A BREEZE (*R. 10*).

After J. M. W. Turner.

A choppy sea on which five vessels are sailing, and a sixth can be seen in distance to r.; in foreground to l. the end of a wooden pier with three men upon it; rays of light slant downwards towards r. from a cloudy sky.

7 $\frac{1}{8}$ by 10 $\frac{1}{8}$.

Preliminary etching, inscribed in fine scratched lettering: "In the Possession of the Earl of Egremont." *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs, with above lettering. *R.*

I. The lettering erased. Above centre of subject a light open upright initial "M" Be-

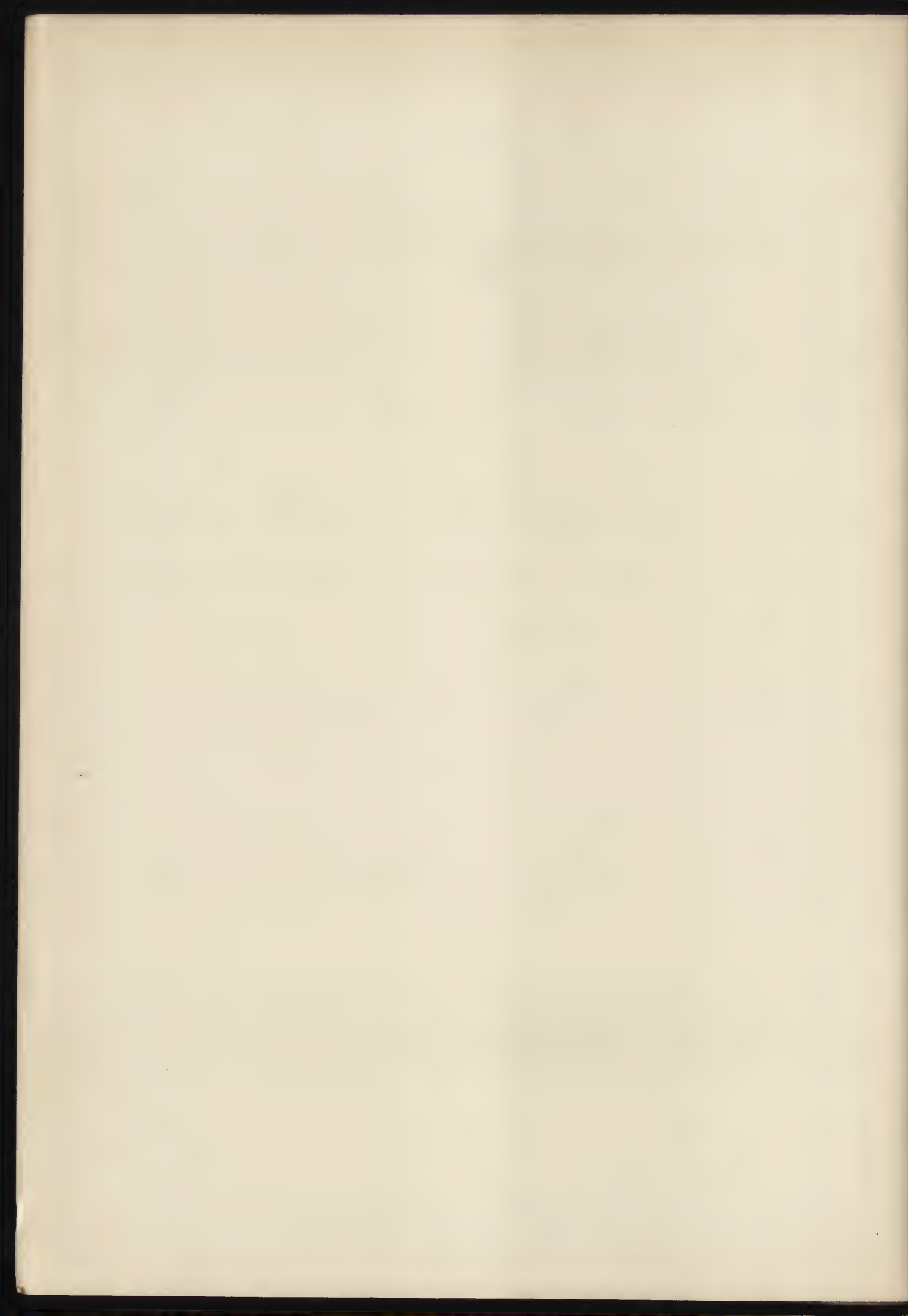
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neath, in fine script: "In the possession of the Earl of Egremont." In fine upper and lower italics: "Drawn & Etch'd by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. London Published Feb^y 20. 1808, by C. Turner N^o 50, Warren Street Fitzroy Square." *B.M.; Mr. C. Mallord Turner.*

II. A line added inside the open strokes of the initial "M." *R.*

III. The two additional lines erased, but traces of them still to be seen. After *Egremont*, in fine italics: "6 by 5" *B.M.*

IV. A dot added in the centre of each "o" in the two "of's" in title. *B.M.*

873. HOLY ISLAND CATHEDRAL (*R. 11*). *After J. M. W. Turner.*

A near view of the three rows of roman arches with windows over, of the ruined cathedral; a rough foreground of stones and foliage. $7\frac{1}{8}$ by $10\frac{1}{4}$.

Preliminary etching. In open upright scratched lettering: "Holy-Island North^d" *B.M.; Mr. C Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, a light open upright initial "A" Beneath, in light open upright capitals: "Holy Island Cathedral." In fine upper and lower italics: "Drawn & Etch'd by J. M. W. Turner, Esq^r R.A.P.P. Engraved by Cha^s Turner. London, Published Feb^y 20. 1808, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; Mr. C. Mallord Turner.*

II. A line added along the centre of the initial A, and along the centre of each letter of the title. *B.M.*

III. The inside lines erased from the open lettering, but traces of them can be detected. *R.*

IV. A dot added in centre of "O" of Holy. *B.M.*

874. PEMBURY MILL, KENT (*R. 12*). *After J. M. W. Turner.*

The entrance to the mill is seen on the further side of a wooden bridge on which a dog is lying, and there, standing in a beam of light, a man is working with sacks of flour; outside the mill to r., two men are loading a cart with sacks; the water wheel, with water dripping from it, is against the building on l. $7\frac{1}{8}$ by $10\frac{3}{8}$.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, a light open upright initial "P" Beneath, in light open upright capitals: "Pembury Mill, Kent." In fine upper and lower italics: "Drawn & Etch'd by J. M. W. Turner Esq^r R.A.P.P. Engraved by C. Turner. London, Published June 10, 1808, by C. Turner, N^o 50, Warren Street, Fitzroy Square." The word "Proof" appears in lightly scratched letters above the initial P, and in lower l. corner of plate. *B.M.; Mr. C. Mallord Turner.*

II. The initial letter, and the letters of title filled in. The word *Proof* erased. *R.*

III. The initial and title erased and re-engraved as in State I, but *Pembury* altered to "Penbury." *B.M.*

875. BRIDGE IN MIDDLE DISTANCE, THE (*R. 13*).

After J. M. W. Turner.

The bridge, of a number of arches, crosses the landscape over a wide river that meanders through a flat country; several tall trees in foreground have their shadows

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cast forward by the setting sun opposite the spectator; in foreground to l. three seated figures. $7\frac{1}{8}$ by $10\frac{3}{8}$.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{16}$ " from border line, two light open upright capitals "E P" Beneath, in fine upper and lower italics: "Drawn & Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by C. Turner. London Published June 10. 1808, by C. Turner N^o 50, Warren Street, Fitzroy Square." To l., in light scratched roman letters: "Proof" *B.M.; Mr. C. Mallord Turner.*

II. The two initials filled in; the word *Proof* erased. *B.M.*

III. The initials erased, and re-engraved as in State I, but smaller, and $\frac{3}{16}$ " above border line. *R.*

IV. The sky reworked; two rays of light flash upwards from the sun. *B.M.*

876. DUNSTANBOROUGH CASTLE (R. 14). *After J. M. W. Turner.*

The ruined castle stands at the top of a slope which rises up from the foreground where are water and two cottages beside rocky boulders. $7\frac{1}{8}$ by $10\frac{3}{8}$.

The upper half of the plate is engraved in aquatint, the lower half in mezzotint.

Preliminary etching. In roughly etched open lettering: "In the Possession of W^m Penn Esq^r" *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{8}$ " from border line, a light open upright initial "A" Beneath, in fine script: "Duntanborough [*sic*] Castle, the Picture in the possession of W. Penn Esq^r" In fine upper and lower italics: "Drawn & Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by C. Turner. London Published June 10. 1808, by C. Turner N^o 50, Warren Street, Fitzroy Square." To l., in lightly scratched roman letters: "Proof" *B.M.; Mr. C. Mallord Turner.*

II. The initial "A" filled in. *R.*

III. The initial erased and re-engraved as in State I, but smaller; *the Picture* altered to "a Picture." After *W. Penn Esq^r* added, in fine italics: "3 by 4" *B.M.*

877. LAKE OF THUN (R. 15). *After J. M. W. Turner.*

By the near side of the lake men with a cart engaged with bales of goods; more to l. a man with a gun; the mountains rise from the further side of the lake, lightning playing about the peak on l., and a flash zigzagging from a dark cloud and striking a low peak in centre of the picture. $7\frac{1}{8}$ by $10\frac{3}{8}$.

Preliminary etching, with roughly etched title: "Lac. du Thun" *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, $\frac{1}{8}$ " from border line, a light open upright initial "M" Beneath, in light open upright capitals: "Lake of Thun, Swiss." In fine upper and lower italics: "Drawn & Etchd by J. M. W. Turner Esq^r R.A.P.P. Engraved by C. Turner. London Published June 10. 1808 by C. Turner N^o 50 Warren Street Fitzroy Square." Above initial M, and in lower l. corner of plate, in fine scratched roman letters: "Proof" *B.M.; Mr. C. Mallord Turner.*

II. The initial "M" and the letters of title filled in. The word *Proof* erased. *R.*

III. The initial and title erased, and re-engraved as in State I, the initial $\frac{3}{16}$ " from border line, and the title without a comma after "Thun" *B.M.*

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878. FIFTH PLAGUE OF EGYPT, THE (R. 16). *After J. M. W. Turner.*
The flat landscape shows three pyramids with the buildings of a distant town partly in flames, while from a stormy sky flashes of lightning strike down. In the foreground a man and a horse on the ground and two figures bewailing. $7\frac{1}{8}$ by $10\frac{1}{4}$.

Preliminary etching. Roughly scratched inscription above subject: "Late in the Possession of W. Becford [*sic*] Esq^r" Beneath: "5th Plague of Egypt" *B.M.; Mr. C. Mallord Turner.*

Engraver's proof. *R.*

I. Above centre of subject, $\frac{1}{4}$ " from border line, a light open upright initial "H" Beneath, in fine script: "The 5th Plague of Egypt the Picture late in the possession of W. Beckford Esq^r" In fine upper and lower italics: "Drawn & Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by C. Turner. London Published June 10. 1808, by C. Turner N^o 50, Warren Street, Fitzroy Square." To l., in light scratched roman letters: "Proof." *B.M.; Mr. C. Mallord Turner.*

II. The initial H filled in; the word "Proof" erased. The down-strokes of the capital letters of the title thickened. *R.*

III. The initial and title erased, and re-engraved as in State I. After *W. Beckford Esq^r*, in fine italics: "6 by 5" *B.M.; Mr. C. Mallord Turner.*

879. FARM-YARD WITH THE COCK (R. 17). *After J. M. W. Turner.*
In the farm-yard are pigs feeding from a trough, two carts, and a group of fowls on a dung-heap, including a crowing cock; a little further off two men are talking leaning one on either side of a fence. 7 by $10\frac{1}{4}$.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, a light open upright initial "P" Beneath, in fine upper and lower italics: "Drawn and Etched by J. M. W. Turner, Esq^r R.A.P.P. Engraved by Cha^s Turner. London, Published March 29, 1809, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; Mr. C. Mallord Turner.*

II. The inscription below subject strengthened and made slightly thick and thin. *B.M.*

880. DRAWING OF THE CLYDE (R. 18). *After J. M. W. Turner.*
The river is flanked on either side with high rocks crowned with trees; and at a little distance, on l., the water dashes down in a foaming cascade. On rocks in foreground to l. a group of nude figures. $7\frac{1}{8}$ by $10\frac{3}{8}$.

3 F^t 5 In.

Preliminary etching. With roughly etched inscription: "Drawing 2 „ 6 high Clyde [*sic*] Possession of J. M. W. T" *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, two light open upright initials "E.P." Beneath, in fine upper and lower italics: "Drawn & Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by C. Turner. Drawing of the Clyde. [the last word in light open upright capitals] In the possession of J. M. W. Turner. $\overset{3}{3}^1 \overset{4}{4}^1$ London, Published March 29. 1809, by $\overset{2}{2} \overset{3}{3}$

C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.; Mr. C. Mallord Turner.*

II. The l. strokes of the letters in "E.P." and "Clyde" strengthened. *B.M.; Mr. C. Mallord Turner.*

III. Reworked, and weaker. *B.M.*

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881. LITTLE DEVIL'S BRIDGE (*R.* 19). *After J. M. W. Turner.*
The bridge of a single arch spans a ravine; pine trees in foreground, some with withered trunks; a skeleton of a mule on rock towards r. 7 by 10 $\frac{1}{8}$.

Preliminary etching, before any inscription. *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, in light open upright capitals: "M^s" Beneath, in fine upper and lower italics, and light open upright capitals: "Drawn and Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. Little Devils Bridge over the Russ above Altdorft Swiss^d London Published March 29, 1809, by C. Turner, N^o 50, Warren Street Fitzroy Square." *B.M.*; *Mr. C. Mallord Turner.*

II. The inscription slightly strengthened, the open letters made thick and thin. *B.M.*

III. The plate worn and reworked. *B.M.*

882. LEADER SEA PIECE (*R.* 20). *After J. M. W. Turner.*
An open sea showing a man-of-war with sails furled, and rather nearer, a small sailing boat bending to the breeze. Other vessels in distance. In foreground to r. two gulls on a buoy. 7 by 10 $\frac{1}{4}$.

Preliminary etching, inscribed in roughly etched letters: "Possession of W^m Leader Esq^r" *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject a light open upright initial "M" Beneath, in fine script: "Original Sketch of a Picture for W. Leader Esq^r" In fine upper and lower italics: "Drawn & Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. London Published March 29, 1809, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*; *Mr. C. Mallord Turner.*

II. The initial, and the script lettering strengthened and made thick and thin. *B.M.*

III. Worn; sky reworked. *B.M.*

883. MORPETH (*R.* 21). *After J. M. W. Turner.*
The scene shows a bridge over which a woman is leading forward a horse, and a man is leaning against a parapet. On r., a house, with scaffolding, is undergoing repairs. Beyond the bridge are houses, and still further off, a ruined building on a hill. 7 by 10 $\frac{1}{4}$.

Preliminary etching, inscribed in roughly etched letters: "Morpeth North^{ld}" *B.M.*; *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, a light open upright initial "A" Beneath, in light open upright capitals: "Morpeth North^d" In fine upper and lower italics: "Drawn & Etched by J. M. W. Turner Esq^r R.A.P.P. Engraved by Cha^s Turner. London, Published March 29. 1809, by C. Turner, N^o 50, Warren Street, Fitzroy Square." *B.M.*; *Mr. C. Mallord Turner.*

II. The initial "A" and the letters of title strengthened and made slightly thick and thin. *B.M.*

III. The sky reworked, the general effect duller. *B.M.*

884. LONDON FROM GREENWICH (*R.* 26). *After J. M. W. Turner.*
The view is from Greenwich Hill showing the Hospital at foot, and in distance,

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beyond the windings of the river, London with St. Paul's Cathedral, Westminster Abbey, and many spires and towers. Deer in foreground. 7 by 10½.

Preliminary etching. In open upright upper and lower scratched lettering: "In the Possession of Walter Fawkes Esq^r Farnley." *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, an open upright thick and thin initial "A" Beneath, in light open upright capitals: "London from Greenwich" In fine upper and lower italics: "Picture in the possession of Walter Fawkes Esq^r of Farnley." In fine upper and lower italics: "Drawn & Etched by J M W Turner R A P P Engraved by C. Turner. Published Jan^y 1 1811 by M^r Turner Queen Ann Street West" To l.: "3^{ft} by 4^{ft}" *B.M.; Mr. C. Mallord Turner.*

II. A mark resembling a capital H added in lower l. corner of plate. *B.M.*

III. A dot added in centre of the first "O" of *London.* *B.M.*

Mrs. Turner of Bath possesses an impression of this plate printed on satin.

885. NORHAM CASTLE ON THE TWEED (*R.* 57).

After J. M. W. Turner.

A view up the river with a boat, two men, and three cows in foreground. Some distance away, in the centre of the composition, rises a hill, and on its summit stand the ruins of the castle, with rays of the setting sun behind. 7 by 10¼.

Preliminary etching. *Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, a light open upright initial "P" Beneath, in light open upright capitals: "Norham Castle on the Tweed." In similar upper and lower: "the Drawing in the Possession of the late Lord Lascells" In fine upper and lower italics: "Drawn & Etched by I. M. W. Turner Engraved by C Turner Publish'd Jan 1, 1816, by I. M. W. Turner, Queen Ann Street West" *B.M.; Mr. C. Mallord Turner.*

II. A single diagonal stroke added at r. lower corner of plate. *R.*

III. A second diagonal stroke added close to and parallel with the one in State II. *B.M.*

886. INVERARY CASTLE AND TOWN (*R.* 65). *After J. M. W. Turner.*

In foreground on l., near the water's edge, a number of men are engaged with boats. In distance across a bay where are several craft, is seen the town with hilly country beyond it. 7½ by 10½.

Preliminary etching, before any inscription. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

I. Above centre of subject, a light open upright initial "M" Beneath, in light open upright capitals: "Inverary Castle and Town, Scotland." In similar upper and lower: "the Drawing in the Possession of the Duke of Argyle." In fine upper and lower italics: "Drawn & Etched by I M W Turner Engraved by C Turner Pub Jan 1. 1816. by I. M. W. Turner Queen Anne Street West" *B.M.; Mr. C. Mallord Turner.*

II. Two dots added in r. lower corner of plate. *B.M.*

III. Two parallel horizontal strokes in r. lower corner of plate. *B.M.*

887. SHEEP-WASHING, WINDSOR (*R.* 74).

After J. M. W. Turner.

In centre, a sheet of water in which three men are engaged washing a flock of sheep.

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On l. a man and a boy are looking on, over a wall, with a dog beside them. Straight away in the distance is Windsor Castle. 7½ by 10¼.

Unpublished plate.

Preliminary etching. *B.M.; Mr. C. Mallord Turner.*

Engraver's proofs. *R.*

Modern impressions. *B.M.; Mr. C. Mallord Turner.*

The mezzotinting removed so as to leave only the preliminary etching. Lines added in the foreground. *B.M.; Mr. C. Mallord Turner.*

888-892. RIVERS OF ENGLAND. *After J. M. W. Turner.*

Charles Turner engraved the following five plates of this series:

888. SHIELDS ON THE TYNE.

After J. M. W. Turner.

Moonlight scene looking down the river; ships on each side, and on the r., men at work at the side of a vessel by the light of a brasier; other figures grouped in r. foreground. 6 by 8½.

Rivers of England. Plate 1.

I. With inscription as in State II, but in fine italics, and without the word *London* in publication. *Mr. C. Mallord Turner.*

II. In fine upright upper and lower lettering: "Drawn by J. M. W. Turner R.A. Engraved on Steel by Cha^s Turner." In open upright slightly thick and thin capitals: "Shields on the River Tyne." In fine upright capitals: "Rivers of England Plate 1." In fine upright upper and lower: "London Published June 2 1823, by W. B. Cooke 9, Soho Square." *B.M.*

III. Date, and Cooke's name and address erased from publication line; instead: "Nov^r 3, 1830, by Jones & C^o Finsbury Sq^{re}" *B.M.*

889. MORE PARK, NEAR WATFORD.

After J. M. W. Turner.

A view showing a canal with a lock in foreground, and an undulating wooded landscape with a mansion in distance; in foreground to l. two girls fishing, and near them a man sitting on the lock gate. 6½ by 8¼.

Rivers of England. Plate 4.

Before any inscription. *B.M.*

I. In light scratched italics to l.: "I M W Turner's Copies" *Mr. C. Mallord Turner.*

II. In fine upright upper and lower lettering: "Drawn by J. M. W. Turner, R.A. Engraved on Steel by Cha^s Turner. Engraver in Ordinary to His Majesty." In light open upright capitals: "More Park, near Watford, on the River Colne." In fine small upright capitals: "Rivers of England: Plate 4." In fine upright upper and lower: "London, Published Jan 1, 1824; by W. B. Cooke, 9 Soho Square." *B.M.*

III. The plate retouched; *e.g.*, some new rocking appears just over the centre of the lock gates, and the trunks of the trees on the left of the seated man are strengthened. *B.M.*

890. NORHAM CASTLE ON THE TWEED.

After J. M. W. Turner.

The ruined castle is seen in the centre of the composition, on the summit of a high bank, with rays of the setting sun behind it. The river occupies the foreground with cattle wading on r. 6 by 8½.

Rivers of England. Plate 6.

CATALOGUE OF SUBJECTS

Before any inscription. *B.M.*

I. In light scratched italics to l.: "I M W Turner's Copies." *Mr. C. Mallord Turner.*

II. In fine upright upper and lower lettering: "Drawn by J. M. W. Turner, R.A. Engraved on Steel by Cha^a Turner; Engraver in Ordinary to His Majesty." In light open upright capitals: "Norham Castle, on the River Tweed." In fine small upright capitals: "Rivers of England: Plate 6." In fine upright upper and lower: "London, Published Jan^y 1, 1824; by W. B. Cooke, 9 Soho Square." *B.M.*

III. The plate retouched, the outlines of the cattle, etc., made stronger. This state may be recognized as follows: In State II the body of the man on bank on extreme l. is almost white; in this State it has been partly worked over. *B.M.*

891. OKEHAMPTON CASTLE.

After J. M. W. Turner.

The ruined castle is seen on the summit of a steep wooded hill. In the foreground lie trunks of trees among which are seen a woodcutter with his wife and child; and on the l. is a fast running stream. $6\frac{1}{4}$ by $8\frac{7}{8}$.

Rivers of England. Plate 10.

Engraver's proof touched by J. M. W. Turner in pencil with an addition to top of the central portion of ruin, etc. *Mr. C. Mallord Turner.*

Before any inscription. The alterations made. *B.M.*

I. In light scratched italics to r.: "I M W Turner's Copies" *Mr. C. Mallord Turner.*

II. In fine upright upper and lower lettering: "Drawn by J. M. W. Turner R.A. Engraved by Charles Turner." In light open upright capitals: "Okehampton Castle on the River Okement." In fine small upright capitals: "Rivers of England, Plate 10." In fine upright upper and lower: "London, Published March, 1, 1825, by W. B. Cooke, 9, Soho Square." *B.M.*

III. The plate retouched. This State may be recognized by the fact that the two white spots on the dark patch on the trunk of the tree on r., have been worked over and darkened. *B.M.*

892. TOTNES ON THE RIVER DART.

After J. M. W. Turner.

Beyond the view of the river rises a sharply undulating country with a town and the square tower of a church; clumps of trees here and there, and in foreground on l., a sailing boat, and on r., at the water's edge, a group of birds. $6\frac{3}{8}$ by 9.

Rivers of England. Plate 11.

Before any inscription. *B.M.*

I. In light scratched italics to r.: "J M W Turner's Copies" *Mr. C. Mallord Turner.*

II. In fine upright upper and lower lettering: "Drawn by J. M. W. Turner, R.A. Engraved by Charles Turner." In light open upright capitals: "Totness on the River Dart." In fine small upright capitals: "Rivers of England, Plate 11." In fine upright upper and lower: "London, Published March, 1, 1825, by W. B. Cooke, 9, Soho Square." *B.M.*

III. The plate retouched. This State can be recognized by the darkening of the shadows and outlines in and around the sailing boat. *C.*

893. JACK'S RETURN.

This plate is mentioned in the C. Turner sale catalogue. Lot 927: "Jack's Return, the background after J. M. W. Turner."

"Jack's Return" is mentioned frequently in C. Turner's diary, the first entry being on Nov. 12. 1798, "Copper for Jack's Return 18s. 4d."

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894, 895. COAST SCENE AND SHIPPING PIECE. *After Van de Velde.*
These two plates are mentioned in the C. Turner sale catalogue, as follows:

Lot 763. "Coast Scene, and Shipping Piece, a pair, from pictures painted by Vanderveelde, new plates, unpublished. Artist's proofs, 8. Steel. [plate size] 8 in. by 10."

COAST SCENE. There is, in the Print Room of the British Museum, a mezzotint after W. Van de Velde, which may be the Coast Scene:

In the foreground towards r. two men are carrying an object towards a boat at the water's edge, and a little further off is a group of vessels; the coast continues in the distance to r., and overhead is a heavy sky. Dimensions of the work $6\frac{1}{8}$ by $7\frac{1}{2}$.

Before any inscription, perhaps not quite finished. *B.M.*

SHIPPING PIECE. Towards l. a boat is sailing away from the foreground; in middle distance to r. is a ship with sails furled; nearer, a small sailing boat and a buoy.

Dimensions of the work 6 by $8\frac{5}{8}$.

Before any inscription. *Mr. S. S. Savery.*

896. DENHAM OXEN, TWO. *After William Weaver.*

The two oxen are standing outside a building in the foreground of an open landscape; on the r. stands a man pointing with r. hand to the animal nearest him. Arms in centre of inscription space, motto: "Sans Mal Desir" 21 $\frac{3}{4}$ by 28.

In fine upright upper and lower lettering: "Painted by W^m Weaver, Shrewsbury. Engraved by C. Turner, London." In fine upright capitals, and fine upper and lower italics:

Weights.	lb.	Weights.	lb.
Two fore Quarters . .	1127	Two fore Quarters . .	1188
Two hind Quarters . .	850	Two hind Quarters . .	867
Rough fat	275	Rough Fat	252
Hide	120	Hide	130
	2472 (<i>sic</i>)		2437

In fine script: "To Sir Clifford Constable, Bar^t of Tixall, in the County of Stafford, This print of Two Denham Oxen is with permission humbly dedicated by his very Obligated and Obedient Servant, Benjamin A. Bond." In fine upper and lower italics: "The above Oxen, were descended from the Stock of Edw^d Blount, Esq^r of Bellamore, Rear'd and Fed by M^r John Bond, of Brancott, near Stafford. And Slaughtered to celebrate the coming of Age of Sir Thomas Astore Clifford Constable, Bar^t on the 3rd of May 1827. Published July 29. 1828, by Benjamin A. Bond, Brancott, Staffordshire." To l., in fine italics: "Proof" *B.M.*

LUDLOW, HUNT. *See* PORTRAIT OF WILLIAM ADAMS. No. 6. *After W. Weaver.*

897. SHEPHERD BOY ASLEEP. *After R. Westall.*
He sits on the ground leaning against a bank, with his crook beneath him; on the r. lies his dog, and on the l. two sheep. 7 $\frac{3}{4}$ by 6 $\frac{1}{4}$.

Engraver's touched proof before any inscription. *B.M.*

COTTAGE DOOR. *See* GEMS OF ART. No. 815. *After R. Westall.*

898. GOING OUT MILKING. *After F. Wheatley.*
A milkmaid, carrying a pail, and with her l. hand leading a young girl, is stepping forward, followed by a boy; trees and a rick in background. 19 $\frac{3}{8}$ by 16 $\frac{1}{8}$.

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Before any inscription. *Sir E. Tennant.*

In thick and thin script: "F. Wheatley pinx^t C. Turner sculp^t" In thick and thin upper and lower italics under centre of subject: "Se vend chez James Daniell, Graveur à Londres." In upright partly filled-in capitals: "Going Out Milking Le Depart De La Laitiere" In upper and lower italics: "London. Published Jan^y 1st 1800, by James Daniell N^o 6 Great Charlotte Street, Blackfriars Road." *B.M.*

899. RETURN FROM MILKING, THE.

After F. Wheatley.

A milkmaid, dir to f., carrying a pail of milk with r. hand; on her l. a young girl is holding her l. arm, and on her r. a boy is opening a rustic gate for her to pass; a dog in r. foreground, and in background, trees, a rick, etc. 19 $\frac{1}{8}$ by 16 $\frac{3}{8}$.

Before any inscription. *Sir E. Tennant.*

In thick and thin script: "F. Wheatley pinx^t C. Turner sculp^t" In upper and lower italics under centre of subject: "Se vend chez James Daniell, Graveur à Londres." In upright partly filled-in capitals: "The Return From Milking. Le Retour De La Laitiere." In upper and lower italics: "London, Published Jan^y 1st 1800, by James Daniell, N^o 6 Great Charlotte Street, Blackfriars Road." *B.M.*

April 11. 1799 "Made an outline for Mr. Daniell. Milk Girl." July 8 "Began M^r Daniell's Milk Girl"—and many subsequent entries in Charles Turner's diary.

900. ALEXANDRIA, THE BATTLE OF.

After Lieut. Willermin.

A wide field showing the battle at its height; to r. a battered wall; in the centre of foreground Sir Ralph Abercromby is the object of determined attack. Beneath the subject are two tablets for inscription, and between them a plan of the battle.

17 $\frac{1}{2}$ by 26 $\frac{5}{8}$.

By C. Turner and J. Mitán, in mixed style—mezzotint, aquatint, and etching.

Preliminary etching. *C. Turner sale catalogue.*

I. In small upper and lower italic lettering: "Lieut Willermin delin. Royal Staff Corps. Edw^d Orme excudit J. Mitán & C. Turner sculp^t" In inscription tablet on l., in light open upright capitals, and upper and lower lettering: "The Battle of Alexandria, March 21st 1801." In thick and thin script: "Representing the exact situation of that Gallant and much lamented General Sir R. Abercrombie K.B. at the time of the Attack on the Corps of reserve. To His Royal Highness Field Marshal Frederick Duke of York, Commander in Chief, This Print is with permission dedicated by His Royal Highness's most obedient humble Servant, W^m Willermin" [In tablet to r. is a repetition, in French, of the inscription in that to l.] At foot of plan, in small upper and lower italics: "Plan of the Battle" Beneath: "Published & Sold June, 4, 1804, by Edw^d Orme, His Majesty's Printseller, 59, New Bond Street, London." *B.M.*

II. The open lettering of title (English and French) filled in. *B.M.*

901. GLEN OF THE TROSSACHS.

After H. W. Williams.

A hilly view, with a mountain in distance on l.; nearer are clumps of trees and a sheet of water with two stags; on a bank in foreground to l. sit two men with guns and two dead birds. 20 $\frac{3}{8}$ by 25 $\frac{3}{8}$.

AQUATINT.

In open upright thick and thin upper and lower lettering: "H. W. Williams del. C. Turner sculp." In light open upright capitals: "Glen of the Trossachs." In light open gothic: "To William Douglas of Almerness & Younger of Orchardton Esquire M.P. F.R.S.L. &c. &c." In fine script: "This Print is inscribed, in testimony of admiration of his highly cultivated taste & encouragement of the Arts, as well as affectionate gratitude for his friendship, by his faithful & obedient Servant, H. W. Williams." [*H. W. Williams* in

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light open italic capitals]. In fine upper and lower italics: "Edinburgh, Published Dec^r 1. 1813, by M^r Williams, 13, Duke Street." *B.M.*

There is probably a later state as in N^o 903.

902. VIEW ON THE CLYDE.

After H. W. Williams.

A man and woman sitting on tree-trunk in conversation in foreground; near by, a clump of tall trees under which three sheep are grazing; the river, seen beyond houses and trees and having several boats sailing upon it, stretches away to the distance, and the view is closed by distant hills.

20 $\frac{3}{8}$ by 25 $\frac{5}{8}$.

AQUATINT.

In open upright upper and lower thick and thin lettering: "H. W. Williams del. C. Turner sculp." In light open upright capitals: "View on the Clyde." In light open gothic: "Dedicated to the Hon^{ble} M^{rs} Erskine of Almonsdale" In fine script: "with every sentiment of sincere & perfect esteem by her most faithful Servant" In light open italic capitals: "Hugh William Williams." In fine upper and lower italics: "Edinburgh Publish'd Dec^r 1 1813, by M^r Williams, 13, Duke Street." *B.M.*

There is probably a later state as in No. 903.

903. VIEW OF DUNKELD.

After H. W. Williams.

The river Tay runs from r. to l., and on the further bank stands the ancient cathedral with a square tower at its western end; woods and hills in distance.

20 $\frac{1}{2}$ by 25 $\frac{1}{2}$.

AQUATINT.

I. In open upright upper and lower thick and thin lettering: "H. W. Williams del. C. Turner sculp." In light open gothic: "To her Grace the Duchess Dowager of Buccleugh & Queensbury" In light open upright capitals: "This View of Dunkeld," In fine script: "is dedicated with the highest respect by Her Graces very obliged & obedient Servant" In light open italic capitals: "Hugh William Williams." In fine upper and lower italics: "Edinburgh Publish'd Dec^r 1. 1813, by M^r Williams 13, Duke Street." *B.M.*

II. The open letters filled in with shading, the script lettering strengthened. *Dr. J. S. Foulle.*

904. KENMORE ON LOCH TAY.

After H. W. Williams.

A view up the loch, bounded on all sides by high hills; in middle distance the loch is spanned by a bridge of three arches, and on the l. bank is a church with a square tower; in foreground are two men sitting by the roadside, cattle and goats.

20 by 25 $\frac{5}{8}$.

AQUATINT.

Before any inscription. *B.M.*

There are probably two states as in No. 903.

MÆCENAS' VILLA. *See GEMS OF ART, No. 813.*

After R. Wilson.

905. QUIET ENJOYMENT.

After T. Woodward.

A shaggy dog, lying in his kennel, with head and one paw hanging out of the door, is looking lazily at the remnants of his meal on a dish to r., to which a robin is helping itself.

15 $\frac{7}{8}$ by 17 $\frac{3}{4}$.

ETCHING AND AQUATINT.

Preliminary etching.—*C. Turner sale catalogue.*

In upright capitals: "T. Woodward Pinxt London. Published January 1st 1839. by R.

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Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street. C. Turner, A.R.A. Sculp^t” In open upright capitals: “Quiet Enjoyment.” To r., in italics: “Printed by Lahee & Co” *Collection Friedrich August II, Dresden (information kindly supplied by Professor Hans W. Singer of Dresden).*

906. SKETCH FROM A RACE GROUND.

Towards l. a stand, at the foot of which are a pair of scales and a jockey being weighed; a number of men grouped around, many on horseback. $8\frac{1}{2}$ by $11\frac{1}{4}$.

AQUATINT.

Under centre of subject, in italic lettering: “Engraved by C. Turner.” *Sale at Christie’s, April 4, 1905 (the impression framed and covered by a mount, showing only inscription as given).*

907. SKETCH FROM A RACE GROUND. No. 3.

A number of booths are seen, including one lettered “Saunders Grand Troop.” Towards l. an officer and others at a roulette table in a tent. The subject contains many figures. $8\frac{5}{8}$ by $11\frac{1}{2}$.

AQUATINT.

Under centre of subject in fine italic lettering: “Engraved by C. Turner” In open upright thick and thin capitals: “Sketch From A N^o 3 Race Ground” In fine upper and lower italics: “London Published Oct^r 19. 1807. by C. Turner 50, Warren Street Fitzroy Square, & to be continued.” *B.M.*

908. PEASANTS COMING TO THE RACE. No. 4.

To l. the back view of a high stand on which three spectators can be seen; and on the r. two tents. Figures and resting horses in foreground. $8\frac{1}{2}$ by $11\frac{1}{4}$.

AQUATINT.

Under centre of subject in italic lettering: “Engraved by C. Turner” In open upright thick and thin capitals: “Peasants Coming N^o 4, To The Race” In upper and lower italics: “London Published Oct^r 19th 1807, by C. Turner N^o 50, Warren Str^t Fitzroy Sq^e & to be continued.” *Sale at Puttick’s, Nov. 23. 1906.*

909. BACKWORDS.

Two men fencing with swords, seconds and others standing around, and a ring of spectators beyond; cottage and trees in background. 8 by 11.

AQUATINT.

In upper and lower italics under centre of subject: “C. Turner Fecit” In upright partly filled-in capitals: “Backwords.” In upper and lower italics: “Published Nov^r 16, 1825 by W^m Thompson, Carver & Gilder St Aldates, Oxford.” *Sale at Puttick’s, April 12. 1907.*

910. CUPID SEATED ON A CLOUD.

Cupid, seated on a cloud, with back turned towards spectator, a drapery depending from r. shoulder, holds a caduceus with l. hand, and with r. hand raised holds a circular tablet, surrounded by a laurel wreath, on which is scratched in script lettering the word “Wigram.” A single border line round subject. $4\frac{3}{4}$ by $4\frac{1}{8}$.

Before any lettering in inscription space. *B.M.*

911. GARDE À VOUS.

A cupid, seated, leaning his head on l. arm which rests on his quiver of arrows placed on block to r.; his r. forefinger raised to his mouth. $4\frac{7}{8}$ by $4\frac{1}{8}$.

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In light scratched open upright capitals: "Garde A Vous!" *B.M.*

March 19, 1804 "Garde a Vous" March 20. "Do" March 21 "Do" March 22.
"Do. Finished" *C. Turner's diary.*

912. LADY READING A BOOK.

To waist, dir. and facing towards r.; flowing robe; r. hand on l. wrist, r. hand holding open book which she is reading. $19\frac{1}{2}$ by $15\frac{3}{4}$.

Before any inscription. *B.M.*

913. VESTAL VIRGIN, A.

To knees, standing with back towards spectator, dir. and looking downwards to l.; ribbons in hair, dress with low neck and short sleeves, scarf across l. shoulder; hands holding a rod from which depends a smoking censer; altar in background.

$12\frac{3}{8}$ by $9\frac{3}{4}$.

Before any inscription. *B.M. (printed in colours).*

914. INTERIOR OF A PACKET.

This plate is mentioned in the C. Turner sale catalogue as follows:

Lot 340. "Interior of a Packet, 6 plates [probably impressions] [plate size] 11 in. by 8."

Lot 773. "Interior of a Packet, from a humorous sketch. Artist's proofs, 2. Copper. [plate size] 10 in. by 7."

The discrepancy between the dimensions given in the two lots may probably be accounted for by the fact that in the sale catalogue dimensions are given only to the nearest inch. The actual dimensions of the plate may therefore lie somewhere midway between those given.

915. VILLAGE DANCE.

In foreground two large figures of a young man and woman joining hands and dancing to the music of a violin played by a man who sits at a table on l. having near him an old woman and a young child; in background to r. young people dancing round a maypole, and in distance a church tower and spire. $13\frac{7}{8}$ by 12.

Companion to No. 916.

STIPPLE ENGRAVING.

Before any inscription. *B.M.*

In thick and thin script: "Village Dance." In upright thick and thin upper and lower lettering: "London, Published, 1814"

916. MASQUERADE.

In centre, a lady wearing light dress and carrying a mask in l. hand and a small basket of fruit in r., is being addressed by a man in cloak and cocked hat; on r. the open door of a carriage, and a link boy standing by; several figures in background. 14 by 12.

Companion to No. 915.

STIPPLE ENGRAVING.

In thick and thin script: "Masquerade." In upright upper and lower thick and thin lettering: "London. Published 1814."

917. COIN OF MACEDONIA.

In the upper part of the plate is a view of the obverse of the coin, with the head of

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Alexander the Great and a Greek inscription. Beneath the coin, in small upper and lower italics: "C. Turner fecit"; and in open upright thick and thin capitals: "Aperiam Terras Gentibus." Lower down the plate are views of both sides of the coin, the reverse having a figure of Athena. At foot of plate, in upper and lower italics: "Published Jan^y 14. 1797, by D^r Vincent." The coin is of the third century after Christ. Size of plate, $7\frac{3}{4}$ by $5\frac{3}{4}$.

ENGRAVED IN STIPPLE.

918. ILLUSTRATIONS TO AN ACCOUNT OF TWO SUCCESSFUL OPERATIONS FOR RESTORING A LOST NOSE.

Five plates illustrating the above account, written by J. C. Carpue (see his portrait, No. 97) and published in 1816.

The first four plates are inscribed in italics: "C. Turner fecit", and have the publication: "London, Published October 20th 1815 for the Proprietors by C. Turner, No 50 Warren Street, Fitzroy Square." The last plate is inscribed: "C. Turner sc." and "Pub^d Nov^r 21, 1815, by C. Turner, 50, Warren St^t Fitzroy Sq^{re}"

Dimensions of the plates $8\frac{3}{4}$ (to $9\frac{3}{4}$) by $7\frac{1}{4}$ (to $7\frac{7}{8}$).

Plate 1. Head of the patient before the operation.	STIPPLE, chiefly in outline.
" 2. The patient sitting in bed, 1. arm strapped to nose.	ETCHING.
" 3. Showing a new nose from flesh taken from forehead.	STIPPLE, chiefly in outline.
" 4. Showing a front view of nose, and two side views.	STIPPLE, "
" 5. Showing a patient's nose before the operation, and two views of noses.	STIPPLE, "

In the C. Turner sale catalogue (lot 774) the series is said to consist of six plates; but in the three copies of the book in the British Museum there are only the above five, and the text mentions only these five.

919-921. SEA VIEWS (3 plates).

These plates are mentioned in the C. Turner sale catalogue as follows:

Lot 768. "Sea Views, set of three plates of shipping, in outline. Proof prints, 6. Copper. [plate size] 20 in. by 15."

From Charles Turner's Diary and Work Book (1798-1804) it would appear that the engraver did a number of "odd jobs" for publishers and others, or engraved plates that were not issued with his name upon them, as well as executed commissions for paintings and drawings. Some of the entries cannot be interpreted with certainty, as from time to time plates seem to be mentioned only under the name of the owner or publisher, as—"Worked Mr. Daniel's plate."

But the following entries would seem to refer to plates by Turner that have not been seen or recorded, and are not described in the foregoing catalogue:

1798. April 20. Began to scrape Mr. Young. Whole height.
 July 3. Went to Mr. Daniell's. Brought home whole sheet plate Com^{dore} Nelson.
 6. [and subsequent days] Worked on Nelson.
 Aug. 11. Relaid Mr. Daniell's plate of Nelson & began to scrape the dead body.
 1799. Jan. 19. Began to etch Grave Diggers.
 Aug. 12. Began Jerusalem. June 26. 1800 Daniel came and took Jerusalem away.

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1800. Jan. 2. Began to scrape Mr. Chalon's Portrait.
 July 21. Began to etch The Mine.
 24. Began to scrape the Mine.
 25. Began to etch Burning Mountain.
 28. Scraped Mountain.
 Nov. 15. Laid the Ground to Mr. O. Alchymist.
 1802. Sept. 30. Sold Mr. Orme two plates—Joe's Departure and Jack's Return.
 £25 each.
-

As described in the Memoir (page 5), Charles Turner engraved many of the plates for Edward Orme's "Transparencies"; and of the plates published by Orme and enumerated by him at the end of his "Essay on Transparencies," the following are mentioned by Turner in his diary at the time he was engraving them:

Sir Bertrand in the Haunted Castle.
 The Castle Spectre.
 The Temple of the Sun, from Pizarro.
 The Convent of St. Clare, from De Montford.
 The Witches in Macbeth.
 The Tomb of Juliet.
 The Smugglers.
 A Cottage on Fire.
 The Inside of a Church.
 View of Mount Etna.
 Outside of a Castle.
 Inside of a Glass House.
 Burning of L'Orient.
 Mount Vesuvius.
 Large Mount Vesuvius.
 Mars and L'Hercule.
 Six Ovals, Circles, and Octagons, on one sheet.
 Evening and Night, circles.
 Blacksmith's Shop, and the Tomb of Rosicrucius.

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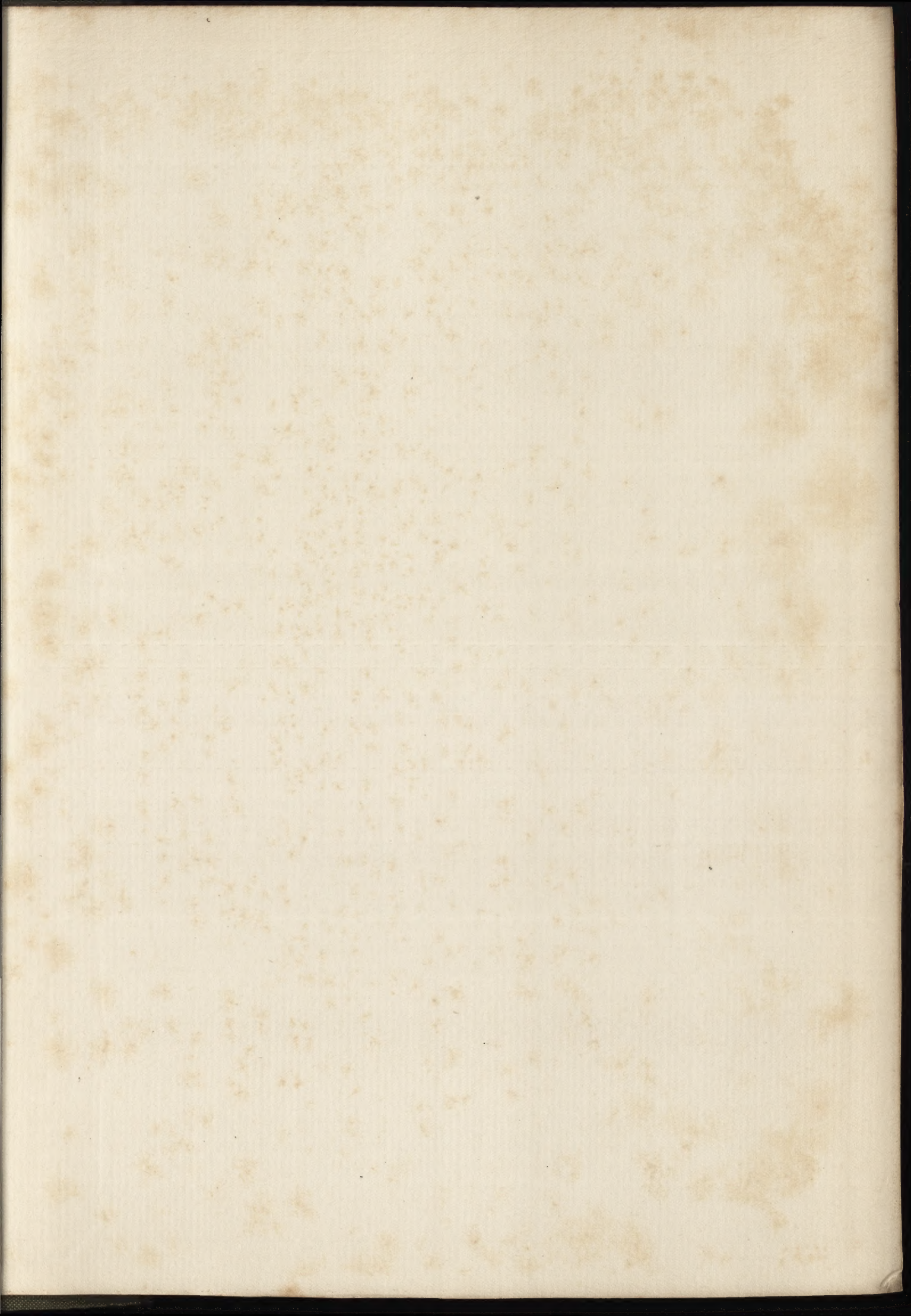
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